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ABSTRACT

Films, filmstrips, tapes, and slides of the teaching of Indian music in its cultural setting were produced for use in American schools. Performances were filmed and recorded in India: editing and synchronization were undertaken in the United States. Evaluations were informal: the films were shown in summer music courses, and the viewers, who were teachers, made anonymous responses. Their reactions were favorable, with music educators rating the films higher than non-musicians. Judgments of the music were upwards of 83% favorable for all productions. Some of the ideas that emerged from the free comments of the viewers were that films designed as teaching aids should be composed with one central idea, details should be delegated to film guides, color photography is desirable, visual variety is essential, format should vary with purpose, and length should depend upon material. All viewers agreed that the final result should be aesthetically pleasing. A tremendous need was expressed by the viewers for all kinds of musical films. Teaching guides are given in the appendices. (MF)

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FINAL REPORT

PROJECT NO. 8-B-004

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RESEARCH PROJECT TO PROVIDE MATERIALS FOR TEACHING ASIAN MUSIC IN U. S. PUBLIC SCHOOLS AND COLLEGES

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CHAPTER I

INTRODUCTION

THE PROBLEM: To produce tapes, slides and 16mm. colored sound films of the teaching and learning of Indian music in its cultural setting; to shape this material into a final form that would be useful to American schools for learning something of India's indigenous music; to give this material a cultural setting that would show the background from which Indian classical music has developed and is currently enjoyed.

Preparation for this project began as far back as 1963 while the researcher was completing a doctorate at the University of Michigan. Several of the Indian contacts who were most helpful were guests at the University during the 1963-64 year. The USOE Baroda-Bombay Project (Prof. Claude Eggertsen), School of Education was the source of the initial contact with the University of Baroda. This writer was also a member of the faculty training seminar for those who planned to carry on research in India.

The study of Indian music on an independent basis was also begun during the years from 1961 on at the University of Michigan. Along with extensive study, every possible contact with Indian musicians was pursued to further knowledge of this art.

Finally, after coming to Syracuse University in the fall of 1965, the researcher almost immediately became involved with experimental work in audio-visual materials for teaching. However, even more new skills were demanded in this project: motion picture filming and editing; composition of material for both tapes and films; synchronizing sound and picture; working with narration over music. The Syracuse University Center for Instructional Communications, Cinematography Department, Dr. John Tyo, was helpful in advising for films.

No models using musical material of this sort could be found. The most creative source of ideas for composition were found at the Bombay Films Division of the Indian Ministry for Information and Broadcasting. For nearly three days films with strong musical backgrounds were previewed to see how Indians shaped material. Non-musical films about India which made the greatest impression upon the Indian music students at Syracuse were those from the Bombay Films Division rather than any of the American-made productions.

In order to clarify why some of the less usual procedures were followed in the completion of this project, mention should be made of the financial problems encountered. The commercial rate for producing 16mm. colored sound films is $1000 per running minute. Approximately 50 minutes of motion pictures is included in this project ($50,000). The Arts and Humanities reviewing committee had suggested that the budget was not adequate and revisions were made but the funding officer cut these back. Upon arrival in Delhi the cultural affairs officer of the USIS reviewed the budget because no excess baggage costs were included for equipment. He also said the budget was inadequate because of his experience with the filming work being done in

India by the Smithsonian Institute. When the writer was working in India the USIS contacted Washington to see if more funds could be obtained for the project but was unsuccessful.

Two types of assistance made possible the completion of all but the film strips that were to parallel the motion pictures. Indians were most gracious with their performance asking nothing by way of financial return. Syracuse University has contributed through its Center for Instructional Communications far more than was originally guaranteed. The researcher devised numerous ways of saving expenses without, it is hoped, sacrificing quality.

One other set of problems was caused by the Congressional "freeze" of federal funds during the fall of 1967. Notification that funds for this project had been released came on the day originally set for departure. Since filming schedules had to correspond with certain events and times in India no changes could be made. Work commenced on the day of arrival and was the first time the writer had been to South Asia.

While all equipment had been carefully checked out by specialists before leaving the United States, yet technical difficulties were encountered in India which later caused considerable trouble in composition of the final productions. Further delays have been the result of the long time used by laboratories for their work. Six weeks have often been taken for making titles for a film strip or running the strips themselves. A like amount of time has been used by the movie processing company because of unacceptable answer prints. This slows down all work. The results of work already done needed to be viewed before continuing with another production. The volume of business in this field currently is growing faster than the industry can produce.

No evaluation was included in the original proposal but this seemed highly advisable should further opportunity to do non-Western music films become available. The first evaluations were done before magnetic sound tapes were added so that changes without expense could be made. Teachers at the New York State School Music Association gave verbal suggestions concerning what they needed in such films for use as teaching aids.

Likewise teaching guides were delayed until more complete evaluations of the finished productions were made because these showed the sorts of information teachers needed to clarify film content.

Each step of this project has grown out of what preceded and probably could not have been done as well had not this sort of procedure been followed. A pilot project has to find its own way.

CHAPTER II

COLLECTION OF RAW MATERIAL: FILMS, TAPES, SLIDES (INDIA)

On December 14, 1967, the researcher left New York City (Pan-American, Flight #2) for India arriving in New Delhi December 18th after a stop-over in Istanbul to purchase recordings of the Koran chanted in Arabic. No difficulty was encountered taking the equipment into India but the 16 mm. color film had to be left at the airport until clearance could be obtained from the Ministry of Education. Equipment consisted of:

Bolex, 16mm. movie camera
Uher tape recorder
Alkaline batteries
Leica M-3 Camera
Wide angle lens
Telefoto lens
Light meter - Luna-Pro
Kodachrome II film, 30 rolls
Tripod
16 mm. color film (ektachrome) 40 rolls
Recording tape, 30 five-inch rolls
Lordox camera and GE light meter (emergency)

Total excess weight - 90 pounds

During the three days in Delhi, U.S. government offices were visited for general information and the U.S. Embassy clinic for more shots and medical supplies. The Sangeet Natak Akademi gave information and introductions where these might be helpful. All India Radio under Dr. Narayana Menon was most helpful in supplying information and allowing the writer to watch a rehearsal of the Vadya Vrinda (orchestra).

On the fourth day the researcher arrived in Madras, made contact with the photographer previously hired by mail, since he had already worked for one Syracuse University professor. A conference was held with the Secretary-General of the Madras Music Academy which was to supply the people for the film. On the day before Christmas plans were completed to begin filming the next morning at the Academy where the children used for practice teaching classes would be ready. Christmas Eve afternoon was spent at the home of Subbulakshmi, the great South Indian Singer and wife of Mr. Sadasivan. A festival party of some thirty or more guests including some of the best talent in Madras were present along with six American professors. Photographing for the slide-tape presentation was done on this occasion.

The remainder of December was spent filming performances and scenes in and around the city to be used as "break-away" shots and cultural environment. The Madras Music Festival Concerts occupied evening hours. The cooperation of Dr. Raghavan and his staff at the Academy was excellent and no personnel problems occurred.

Finding adequate places for recording and filming performance was a problem, acoustically and otherwise. The researcher's hotel room was finally decided upon as the one place over which control could be maintained

for unlimited time. Hanging background material on the walls and other arrangements made this into a studio. One problem could not be overcome, and that was the noise of the Bolex movie camera. Filming and taping simultaneously were impossible. Since Indians rarely perform anything twice exactly the same, the situation appeared almost hopeless. The best plan then seemed to tape the music first and then film immediately afterward and leave the rest to editing. Filming several different angles of the same performance would allow for cut-away shots to cover lack of synchronization. Also the Bolex was not automatic-wind and had to be rewound at the most inopportune times. The worry created by this situation was almost unbearable. However, since testing the films, the discovery has been made that few people are even disturbed by the occasional spot where lack of synchronization is obvious for a second or two. The novelty of material and sound covers for a good bit of this technical fault.

Extraneous noise was another problem difficult to solve. People gather no matter where one works. Many a recording had to be repeated because some poor bearer or by-stander spoke out of turn. If you drove people away your own helpers would hate you. Indians of low income have so little of entertainment that anything as interesting as a movie team at work is a real event. Besides, Indians, in spite of all their shyness, are great show-men. The photographer and all who assist are part of the "show" and certainly enter into the spirit of the occasion. A visiting American professor had best accept the inevitable and do what is expected.

On New Year's Eve the Madras plane landed in Bombay, the New York of India. Without acquaintance with the musical life of this city, one cannot speak with authority of the "Music of India". New Year's Day was spent at the home of friends in Bandra, a suburb where Jesuit Fathers have cared for an old community of Christians for generations. Arrangements were made while here for taping the Catholic Mass sung in Hindi to Indian Raga tunes. The group most highly recommended for recording was the choir of orphan children at St. Catherine's Home trained by a Belgian Priest and Sanskrit Scholar.

By the second day after New Year's, Bombay began to come to life again and contacts arrived at the hotel and interviews were arranged in various parts of the city. When people know you, no problem exists. However, when you are only recommended, time has to be allowed for people to get acquainted. One wealthy patron of music in Bombay questioned the researcher for about one and a half hours before he agreed to assist her. However, this resulted in filming Abdul Halim Jaffar Khan for the Tansen movie. Several other items were used in the Bombay film strip. By the third day the film colony was functioning again. This group as well as recording studios provided fine contacts and a wealth of information regarding current musical trends in the great metropolis.

Bombay has innumerable bookshops and several good record shops. One dealer who attended the International Congress of Orientalists Meeting in Ann Arbor took this writer to as many as ten different shops in search of new and out-of-print books on Indian music. Several items for the Syracuse University Library were purchased.

The Films Division of the Indian Ministry of Information and Broadcasting arranged for previewing recent films using extensive musical scores. Learning how Indians treat their own culture in documentary films proved most helpful later on when shaping the material into final productions. About three days were spent with directors and composers viewing and discussing a wide variety of treatments of picture and sound. Films Division personnel also introduced the writer to the photographer who went to Baroda to do the photography on that production. Mr. Koshla proved to be a person of fine taste and many skills.

Visiting Indians in their homes provides insights never acquired through reading or even casual meetings. The people of means in Bombay live in large apartment buildings the same as in New York but such material surroundings do not change the basic religious and cultural practices. A picnic on the Island of Elephanta with a government official and his family gave a fine opportunity to discuss the problems of modern India. Again photographs taken were used in the Bombay film strip.

The most interesting musical events were those given by musical societies, sometimes to select audiences in private homes. Others like the Marati Opera were produced in special theaters or halls. Two weeks in Bombay was certainly not enough to really become acquainted with all that happens but enough material was gathered for one production.

On January 13th, the "air-conditioned class" train left for Baroda, a trip of some five hours or more. Film people came to the station to make certain that all equipment had been properly stored by the bearers. About three thousand dollars worth of supplies, irreplaceable in the other side of the world, made travel a hazard.

The Principal of the Music College met the train and took the writer to the University guest house where plans for making the film were almost immediately discussed. Years of correspondence begun at the University of Michigan made the usual preliminaries and delays unnecessary. The next morning on arrival at the College a staff member was assigned to run errands and assist the researcher in all matters of logistics. Classes were visited to see what type of activity would film best. Wednesday morning early the photographer from Bombay arrived and work was under way by ten o'clock.

Four full days covered the most of the taping and filming leaving only a few bits to be completed after the professional photographer left on Saturday night. The College provided three bearers besides the staff member thus making a crew of five besides the director for this film. (In Madras the work was done with a three-member crew: the photographer, his assistant and the driver of the car; sometimes hotel bearers were drafted.)

The Baroda Museum, the Maharaja's Palace, the University Campus and the bazaars at night were means of learning more about the life and history of this interesting Gujarati town that was so long an independent state. Two lectures on Western music were given for the faculty and students of the Music College with Audio-visual equipment borrowed from a Ford Foundation Project in the College of Home Economics. Indian tape recorders leave much to be desired and the Uher used in the project was out of batteries which burn up fast during play back. (Alkaline batteries will discharge themselves if not properly carried.) The Music College Principal asked the

researcher to spend one semester with them for the next five years teaching Western music. However, Syracuse could not release her for this work. An interview with the Vice-Chancellor supported the request.

Departure from Baroda came on the 23rd of January with a one day stop-over in Ahmedabad to collect fabrics for title backgrounds and visit friends in the textile business. A visit with the Mayor's assistant and other officials of the city added to the enjoyment of this occasion.

January 26th is India's Independence Day and everyone who can manages to be in Delhi for these celebrations which last a week or more. The most urgent problem here was to get a permit to photograph the parade, one of the most fantastic to be seen anywhere in the world. The demand was so great that even the U.S. Embassy was doubtful until the last moment but by then friends at the defense Ministry had already made the necessary arrangements. Even with a handful of documents and passes, entrance to the "reserved" sections was difficult because of the enormous crowds. After being crushed almost to the point of exhaustion, space was finally found along the front chain of the Raj Path. Sitting next to a Delhi resident, who turned out to be the sister-in-law of the head of the Delhi Musical Society who was a friend of this researcher, was most helpful. She warned what was coming next and the best vantage point for pictures. Since this section was adjacent to the Prime Minister's, all performers faced this direction when passing making possible some very unusual views.

Narayana Menon has probably helped every American scholar interested in the performing arts who has come to India. In January 1968 he was still Director-General of All India Radio. Besides providing a wide variety of information he was instrumental in getting musical recordings for the Delhi Parade film strip.

On the Sunday following Republic Day, one of the Prime Minister's photographers from the Films Division of Delhi and his wife accompanied the writer to Fathepur Sikri and Agra to film background scenes for the Tansen movie. Leaving Delhi in the rain the car (a Ford) broke down a few miles from Sikri. The rain had stopped but the sky was overcast and this is not favorable for good pictures. Neither time nor money permitted us to remain over night. However, a few rays of sun came through for Akbar's tomb at Sikander and by the time we arrived at Fathepur Sikri the sun shone dimly. From here we went directly to the Taj Mahal at Agra arriving about three o'clock in the afternoon with full sunlight. The hour between four and five provided some nice tints to this film. Incessant jamming of bent reels in the Bolex caused loss of most of the Sikri film.

The last two days before leaving India were spent in Lucknow. Literacy House was founded by Welthy Fisher who returned to India, after having lived there for years, when she was 72 years old. In September 1969 she will be ninety and still commuting between Lucknow and New York. Literacy House is supported by private American funds, foundations, and more recently A.I.D. and represents one of the most encouraging American enterprises seen in India. Among the India staff members was found a fine folk singer who organizes dance groups to perform the wealth of folk material he has collected in the state of Uttar Pradesh. When requested to record, he preferred to defer to his teacher, a graduate of the Bhatkhande College of Music. Lucknow also has a fine University where professor Mukerjee now in his 80's still

lectures on aesthetics. His books on the arts may be found in most large American libraries. Meeting this scholar was a tremendously informative experience.

Professor Ratanjankar, principal of the Bhatkhande School explained how this system of teaching Indian music was developed and is currently used in many north Indian institutions of music. These books have not been translated into English but do provide a graduated system of instruction.

The last hours in Delhi were spent with the music editor of the Times of India and his family in their home. Some months prior, this writer had received a request from the U.S. Educational Resource Center to review an article by Mr. Menon with the view to assisting him to find an American periodical for publication. The Article was concerned with the meaning of Indian music, inspired after reading about American "hippies". After Mr. Menon made some revision, the article was sent to Saturday Review of Literature. This last night in Delhi Mr. Menon received a cable from New York stating his article had been published in the January issue of Saturday Review. Mr. Menon helped this writer tie together a lot of bits of information needing clarification. Time in India had been so short. Indian people were magnificent. Their ancient culture has provided them with an inner dignity rarely found anywhere else in the world today.

The richness of India's performing arts cannot be understood by the West until far more effort is made to bring this magnificent music and dance to the peoples of the Western world. The vast treasures of the subcontinent have never been explored to release their fullest potential for the benefit of the peoples of the West. Those who have chosen to work in this field among American scholars have found a never ending source of inspiration. Currently, this interest is confined to far too few due to lack of funds.

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Upon return to the United States after stop-overs in Tokyo for the Kabuki Theater, Kyoto for Buddhist Temple instruments, and Honolulu for the East-West Center, primary editing of tape and film was begun. Months were needed for this because of technical problems already described.

Lack of space at the University caused the researcher to have an A-V room equipped in her basement. Therefore it was late August before actually composition could be started. Preliminary showings during the fall and winter and even into the spring brought suggestions for revisions before sending the films to the laboratory. The gap between the viewpoint of the person who has been to India to work on such a project and the teacher who knows almost nothing about India but expected to use these materials for classroom instruction is difficult to realize and anticipate.

The University loaned the equipment so work could be done at home so constant revision was no problem. Materials were ready for teacher evaluations during the Summer Session 1969. The ideas gained in this way made possible film guides which should make the productions usable and understandable to the uninitiated.

CHAPTER III

DEVELOPMENT OF PRODUCTIONS (U.S.A.)

In advance of going to India, a general plan for the films was designed, but sufficiently flexible to take advantage of unexpected developments on location. Suggestions of Indian photographers were incorporated. Their expert handling of subjects being photographed gave some unexpected results. If these materials were to bring back a legitimate impression of India, then Indian ideas must be followed to assure this result.

After primary editing, films were assembled in the sequence planned when filming. Next a careful study was made of both tapes and films to see how improvements could be made, sequences ordered more effectively and climaxes developed to give some sort of aesthetic impact. After rearrangement according to this plan, each film was laid aside for a month or so and then viewed to see what impressions prevailed. Then more rearrangements were made but this time with the music serving as the criteria for sequences within each scene.

Creating the sound tape, blending music with narration, again required careful study lest the mood created in the original music and the composed film be destroyed through poor choice of words, undesirable vocal inflections and the like. Quarter inch tape is cheap compared to magnetic tape and all sorts of changes can easily be edited in. Even after the sound tape was taken to the music technician to be equalized, sections showed up that appeared out of context and these were redone before proceeding with the equalized master. Music and picture were synchronized by scene on quarter inch tape but this does not mean too much because speeds of tape recorders are not really dependable. The real synchronizing was done with the magnetic tape using professional equipment until the finished result was in proper order. But it was soon learned that this was no guarantee that what came back from the laboratory would be right. In every case changes had to be made by the processing company before prints could be ordered.

After having worked through one such project in Indian music, another would probably move faster. However, dealing with sensitive material of this sort should not be hurried if a really good result is desired.

Professional announcers were considered. People who had used them on the campus advised against this. Speaking of some things about which you know nothing loses the "ring" of authenticity. All advised the researcher to cultivate an acceptable tone and do the narration herself. This was the last thing this writer ever planned on doing. However, professional announcers charge fifty dollars an hour and the project budget could not pay this. Indians on the campus were surveyed in hopes of finding one without too much accent, for the narration must be understood for use in schools. College students, never having been to India could not get the feel for what they were saying. Whether this choice of doing the narration one'self was a good one can only be determined by viewers. No one doing an evaluation made any adverse comments. The importance of establishing the proper mood in speaking was pointed out by some of the early critics when the researcher spoke too fast or used American colloquialisms which appeared decidedly out of place.

CHAPTER IV

EVALUATION OF PRODUCTIONS

The purpose of seeking some sort of evaluation review of the films was to determine what these productions conveyed by themselves, independent of any teaching guides. Therefore the professor in charge made no introductory comments but merely asked that people view the film with the idea of answering certain questions about it immediately afterward. Participation in the response was optional and not all viewers entered into evaluation procedures.[1]

The films were shown near the end of regular lecture periods either in Indian music or regular music education courses at the college level during the summer when teachers make up these classes. Responses were anonymous. Thoroughly honest opinions were encouraged. No mention was made of the producer being the professor.

The reasoning attendant to this evaluation was two-fold:

(1) what sort of results would accrue if a teacher were to show any one of these films without providing a class with relevant information or making any use of a teaching guide; (2) what points in the film needed reenforcement with a guide to make communication more effective.

Three groups of teachers cooperated: music education graduate students, junior and senior high school teachers (non-musicians) from the South Asia Program, and the Faculty Development Seminar of College Professors. The latter two groups were being exposed to special lectures about Indian Music.

The viewers consisted of:

Junior and senior high school teachers 23
Miscellaneous subject matters, mostly social studies, no music teachers, one art teacher.

Graduate music education students 15
Six of these had had the course in Asian Musical Cultures.

Faculty Development Seminar 29
College professors representing a variety of disciplines from 15 different schools from all parts of the U.S.A. Mostly sociologists, economists, historians, one music theorist and composer.

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[1]The Syracuse University Research Institute advised that inasmuch as no questionnaire was included in the original proposal that no formal questionnaire with statistical analysis could be included in the final report. Informal means of obtaining an evaluation on a volunteer basis would be admissable.

Not all members of the preceding groups viewed each production and all who viewed did not participate in the responses.

Some educators seem to be developing an antipathy toward the flood of educational questionnaires that swamp the profession. In this instance, they felt that fragmentation of those experiences involving the emotional or aesthetic was a waste of time and the wrong manner of approaching the content of these films. Every answer is fraught with so many "ifs" that one cannot be either objective or honest. However, some of these same people did volunteer to write short statements expressing their individual reactions to each of the films. These remarks show along with the others under general comments.

At the most, a total of some three or possibly four people (one college and the others high school) showed any real dislike of Indian music in their responses. From the view of public education, the prejudices of teachers are more of a problem than lack of receptivity on the part of students. One teacher, who indicated little liking for Indian music, condescended to play a recording of Ravi Shankar for one of his very restless junior high classes. Almost immediately the students fell into a state of wrapt attention, more than a mere pose.

Lack of complete synchronization of picture and sound which plagued the researcher throughout the project did not seem to seriously interfere with acceptance of the material on the part of viewers. Out of a total of 67 participants, only five made mention of this. Others claimed that interest in content and picture was so intense that they had not noticed. In the researcher's opinion, the less said about synchronization the better. Should some one note the absence of it at times, then explanation should be given.

As a matter of general information, had taping and filming simultaneously been possible on this project, there still would have been technical trouble because in 1967 light portable equipment with camera and tape recorder synchronized did not exist on the market. These are available today. Video-taping, of course answers this problem but color is lost. The many comments regarding the treatment of color in the films certainly justifies film rather than tape.

BARODA MOVIE EVALUATION (without guide)

(65 Respondees)

	INFORMATIVE MATERIAL				MUSICAL CONTENT				NARRATION				ARTISTIC IMPACT (EMOTIONAL)			
	Ex[1]	Good	Fair	Poor	Ex	Good	Fair	Poor	Ex	Good	Fair	Poor	Ex	Good	Fair	Poor
18 Mus. Ed. Grad. St.	18	0	0	0	15	3	0	0	16	2	0	0	12	6	0	0
	100%	0	0	0	83%	17%	0	0	89%	11%	0	0	66%	34%	0	0
25 Secondary Teachers	7	11	5	0	5	18	0	0	10	13	2	0	10	14	1	0
	38%	44%	18%	0	20%	72%	8%	0	40%	52%	8%	0	40%	56%	4%	0
22 College Profs.	5	12	5	0	6	9	7	0	7	10	5	0	7	11	4	0
	23%	55%	22%	0	27%	40%	33%	0	33%	44%	23%	0	33%	50%	17%	0
Sub-Totals	32	23	10	0	26	30	9	0	33	25	7	0	29	31	5	0
Totals	55		10		56		9		58		7		60		5	
Per-centages	85%		15%		86%		14%		88%		12%		94%		6%	

[1] Ex = Excellent

Baroda: College of Indian Music, Dance and Drama
(Movie: 23 min. 65 respondees)

The Baroda film is the longest (23 minutes) and contains the greatest amount of technical material and the longest narration of any of the productions. Respondees were asked to state what they thought the objective of the film was and whether it had been met with the material given. About 71% were able to find the intended objective and believed it had been met. Approximately 70% knew something of Indian culture, primarily through the Syracuse University Seminar, South Asian Program. (Some few were having cultural adjustment problems to things Indian.) Only 30% knew anything about the music and about 62% claimed some knowledge of Indian people. Ninety percent believed the production increased their knowledge of Indian music and 70% were stimulated to be more alert to Indian music, people and culture in the future as the result of having seen this motion picture.

Sixty-two percent of all respondees had been stimulated with the desire to further investigate some aspect of Indian music.

Two omissions in the film caused comment. Drama was omitted because in recent years the College has turned to modern Marati social plays instead of the traditional Sanskrit drama. The theater in Maharashtra State has developed quite a tradition during the past 150 years or more. Excerpts from one of these plays was filmed and taped. When the movie was viewed as a whole this part did not seem to belong in a film of the traditional arts. Besides considerable trouble was had with lip sync.

No recording was made of the evening violin class because the sound was the same as may be heard in the string classes of any American school. Since pitch was quite exact in all other music included, this, too, would have been out of place.

General Comments

Some of the items teachers wanted to learn more about are worth noting. All groups wanted more information about Indian musical instruments and the basic organization of the musical system. The relationship of all the arts and religion with each other and especially the connection between dance and music held interest for many. Music education in India as a whole represents an area that would be of interest to many and should be explored on a comparative basis. Indian drumming intrigues people and because it is based on a concept different from the rhythm of Western music, is difficult for Westerners to grasp with all its intricacies of form. How does a performer compose and is there any relation between Indian music and the musical cultures of the Pacific are further questions asked.

A variety of individual comments show the diversity of opinions, some in contradiction to each other. Only a few of special interest or needing explanation are given. Beautiful color photography with exceptional close-up views of face, hands and fingers held considerable appeal. While the commentary was considered good, yet the film was judged too short to cover so much material.

Some viewers wanted narration to come simultaneously with movements of hands and fingers. To do this would mean losing part of the music. Overlay of text on music means divided attention and the music falls to second place as background. The researcher experimented with several ways of meeting this problem and finally decided that when the music was to be heard nothing else was to interfere. This placed narration either before or after the fact.

Teachers believed that this film allowed for more than one viewing without boredom. Hidden meanings in the details filmed indicated a social structure in the society oriented "to a higher form of existence . . . . than in Western culture".

Music educators recommended the film for music history and literature, general music, non-Western music, humanities and fine arts classes. Some extra-musical values were pointed up such as taking more interest in Asians studying in the United States. Americans need to realize that other value systems have legitimate musical and cultural expressions quite different from those of the Western world; that these need to be understood and that teachers should point this out to their students.

BOMBAY FILM STRIP EVALUATION (without guide)

(22 evaluating)

	INFORMATIVE MATERIAL				MUSICAL CONTENT				NARRATION				ARTISTIC IMPACT (EMOTIONAL)			
	Ex[1]	Good	Fair	Poor	Ex	Good	Fair	Poor	Ex	Good	Fair	Poor	Ex	Good	Fair	Poor
4 Mus. Ed. Grad. St.	2	2	0	0	2	2	0	0	3	1	0	0	2	2	0	0
	50%	50%	0	0	50%	50%	0	0	75%	25%	0	0	50%	50%	0	0
18 Secondary Teachers	11	5	1	1	12	3	3	0	11	7	0	0	12	4	2	0
	61%	28%	5½%	5½%	67%	16½%	16½%	0	61%	39%	0	0	67%	23%	10%	0
College Profs.	DID NOT SEE THIS FILM STRIP															
Sub-Totals	13	7	1	1	14	5	3	0	14	8	0	0	14	6	2	0
Totals	20		2		19		3		22		0		20		2	
Per-centages	91%		9%		86%		14%		100%		0		91%		9	

[1] Ex = Excellent

Bombay: City of Musical Contrasts
(A Film Strip: 20 min. 22 respondees)

Only about one third (10) of the viewers had any prior knowledge of Indian music; most had some knowledge about the people (18) and culture (21). More than two thirds (19) found their knowledge of Indian music increased by this presentation and a little under two thirds were stimulated to pay more attention to things Indian (Music - 20, culture - 18, people - 15) in the future.

General Comments

Further information was desired concerning current aspects of music in India today; who listens to what, when and where. How do Indian film scores differ from those in the West? How has Western music influenced contemporary practices in Indian music? What is Indian church music like in the different denominations and parishes? More information is desired about Indian musical instruments and the folk music of this fantastic country. All of this totals up to more film strips, one in particular covering the remainder of the Bombay musical scene with more in-depth treatment. The current production, at best, tells only a portion of the whole story.

Some teachers suggested the need for a production that gave an introduction to Indian arts in general and omitted the details of the musical theory. Others thought the scope of the current film strip too broad. Several, however, commented on the good correlation of a wide variety of ideas into one unified whole. Some do not like abrupt changes of music - sharp cut-offs, preferring fade-outs. Current technical practices consider too many fade-outs equally distressing and recommend clean breaks in this kind of production.

MADRAS MOVIE EVALUATION (without guide)

(Defective Answer Print)
(58 respondees)

	INFORMATIVE MATERIAL				MUSICAL CONTENT				NARRATION				ARTISTIC IMPACT (EMOTIONAL)			
	Ex[1]	Good	Fair	Poor	Ex	Good	Fair	Poor	Ex	Good	Fair	Poor	Ex	Good	Fair	Poor
12 Mus. Ed. Grad. St.	8	4	0	0	6	6	0	0	4	7	1	0	5	5	2	0
	67%	33%	0	0	50%	50%	0	0	33%	58%	9%	0	42%	42%	16%	0
17 Secondary Teachers	7	7	2	1	8	7	1	1	3	12	2	0	3	12	2	0
	41%	41%	12%	6%	47%	41%	6%	6%	18%	70%	12%	0	18%	70%	12%	0
29 College Profs.	9	9	9	2	7	19	1	2	3	14	9	3	7	14	6	2
	31%	31%	31%	7%	24%	66%	3%	7%	10%	48%	31%	10%	24%	48%	21%	7%
Sub-Totals	24	20	11	3	21	32	2	3	10	33	12	3	15	31	10	2
Totals	44		14		53		5		43		15		46		12	
Per-centages	76%		24%		91%		9%		74%		26%		79%		21%	
	+		-		+		-		+		-		+		-	

[1] Ex = Excellent

Madras: Learning Carnatic Music
(Movie: 19 min. 58 respondees)

The primary objective of the Madras film was to show how Carnatic (South Indian) Music is taught, learned and performed. Sixty-nine percent (40) of the viewers believed the main objective of the film was achieved while 31% judged it to be only partially fulfilled. Forty-five percent of those responding knew something about Indian music but many more professed knowledge about Indian culture (77%) and the people (79%).[1]

Eighty-one percent (46) believed the film increased their knowledge of Indian music. A greater awareness of India's music (77%), culture (66%) and people (47%) was indicated as being likely from this point on. The motivation to learn more about the music was indicated by sixty-seven percent (39).

One, then, might say that the film provides understandable informative material and is sufficiently stimulating to serve as motivation for further inquiry.

General Comments

Musicians wanted to know more about pitch and interval relationships with tonic and drone accompaniment. Many questions centered about the popularity of music in India today: who learns, who listens, how closely is music an integral part of the lives of the people? What are the uses to which Western musical instruments are put?

All groups were curious about the differences between North and South Indian music. Non-musicians wanted more movies showing the details of individual performance. Non-musicians were also desirous of more complete information about the methodologies of music education in India for obviously some completely different approach to teaching was being used. Along with wide interest in instruments was also concern over the use of ornamentation in musical phrases.

One geography teacher sees the film as a fine introduction to a cultural study of India. Others believed it could serve many purposes because children are shown learning music. Others mentioned that a sensitivity of ear and touch was being developed in the Indian system of instruction. A film that takes people inside a particular activity can reveal in a few minutes an impressive view of some aspect of the people and thus bring others closer to that people. Close-up views of faces and hands show how other human beings respond.

However, reliance on visual impressions without verbal explanation in some form presumes too much on the part of the listener. On the contrary,

[1] These films were shown at different times during the summer and therefore the responses on how much was known about the culture and people will vary according to the time when the film was shown. Secondary teachers had two 2½-hour lectures on music and the college professor four 2½ hour lectures.

others would omit all narration and relegate this to a guide. Comments revealed an appreciation of the blending of music and photography to produce something of the "spirit of India".

Objections to the wide coverage or survey sort of film were again voiced here as producing "too sketchy a result". Some want a faster-moving film, others believed the timing was right for the subject matter content. The remarks of several indicated that the film has changed their "mental image" of India.

Difficulty in understanding the English of the performers who participated in the narration was a problem. Of course, their comments are all given in the guide so the meaning need not be lost. Indians do have an accent that is different than any found in most communities of the United States.

TANSEN MOVIE EVALUATION (without guide)

(contained no narration per se)

	INFORMATIVE MATERIAL				MUSICAL CONTENT				NARRATION				ARTISTIC IMPACT (EMOTIONAL)			
	Ex[1]	Good	Fair	Poor	Ex	Good	Fair	Poor	Ex	Good	Fair	Poor	Ex	Good	Fair	Poor
4 Mus. Ed. Grad. St.	3	0	0	1	3	1	0	0	3	0	0	1	4	0	0	0
	75%	-	-	25%	75%	25%	-	-	75%	-	-	25%	100%	-	-	-
Secondary Teachers	DID NOT SEE THIS FILM (Print arrived too late)															
20 2 College Profs.	3	6	5	6	11	5	1	0	6	8	2	4	7	8	2	3
	15%	30%	25%	30%	55%	25%	5%	-	30%	40%	10%	20%	35%	45%	10%	15%
Sub-Totals	6	6	5	7	14	6	1	0	9	8	2	5	11	8	2	3
Totals	12		12		20		1		17		7		19		5	
Per-centages	50%		50%		83%		4%		71%		29%		79%		21%	
	+		-		+		-		+		-		+		-	

[1] Ex = Excellent

[2] Some did not answer for all parts

Tansen: Court of Akbar
(8 minutes; 24 respondees)

The introductory comments to this film are given during the opening titles; no other narration is used leaving the balance of the time entirely for music. Because of the lack of narration, many viewers were at a loss as to how to evaluate a production of this sort. This medium was not entirely strange to the music educators who had seen some of the "Music and Motion" series which use no narration, only music and photography.

American education of prior decades has not stressed learning from observation. Today students frequently obtain more information from what they see than do their teachers. However, some teachers did get the "message" in the Tansen production, namely, that a musical tradition orginating in the Court of Akbar with Tansen was carried on through successive generations of rulers to the time of the Taj Mahal. However, in the opinion of this researcher, the film needs the guide in order to gain the most from the music and photography. However, for a pure musical experience, after basic information is understood, one should simply view the film for enjoyment.

Since to many viewers the objective was ambiguous, only half of them attempted to respond to this question and they gave a favorable answer. By this time most of those questioned had some knowledge of the culture and people of India, but only 62% had any sense of security in their musical knowledge. Two-thirds claimed to have increased their musical knowledge through listening to the soundtrack and watching the sitarist. As a motivation toward future awareness, the effect of this film was more passive than the others: music - 66%; people - 54%; culture - 54%. Only eight people or 38% were motivated to further investigation of musical material.

General Comments

A more wide-spread use of this film appeared in the general comments: humanities, social science, sociology. This production could also serve as a culminating "experience" in a unit on Indian music (from a non-musician), because of the good coordination of sound and picture throughout.

Some observers thought the singer too sophisticated in style for American audiences. Others thought he should be seen. But the message here is that Tansen's music has carried on - not Tansen. The remains of mortal rulers lie in tombs like Akbar's but music continues to live.

Since the film is short, cluttering with narrations and theoretical details would leave too little time for listening to the music. Short films designed to create an impression were judged to have quite lasting effects.

Most of the comments tended to the realm of the aesthetic: one compared the impact to that of a Mozart string quartet, another described it as a "mine of beauty" while several comments emphasized "sight and sound wonderfully complementary." Anyone can read the informative material; the film should "inform the eye and ear."

Some teachers would show this film as an introductory motivation to the study of India. If some teachers with creative imagination saw many possibilities in the use of this material, the more prosaic and pragmatic

professor could only see it as a rather badly done travelogue, but only three were affected in this way. The scenes were reshifted several times during composition to break up what might be taken as a travelogue sequence.

Many teachers like the idea of the flexibility that this sort of film provides. Since it is short, plenty of time to use it as a point of departure for many sorts of instruction is possible. Some compared it to contemporary art where the observer does his own interpretation. Others thought the music excellent but that the photography detracts from the music. Possibly where the one art is very striking, the other should be less so. At least some sort of impact was made on every viewer.

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One item mentioned several times in the comments about all productions was that a person can concentrate on only one medium at a time. Even when picture and sound are closely allied, attention must be primarily on one or the other if anything is to be learned and retained, the other media being relegated to the background. If one watches closely to see how a sitarist or vina player produces ornaments he will not know what sort of variation is being given to a melodic phrase. One teacher stated you either shut your eyes and listen or look and not listen.

Discussion of this point with specialists at the Syracuse Center for Instructional Communications revealed that this matter of the mind giving attention to only one message at a time is a tested and true fact. However, the rate of mental transfer from one medium of reception to another can be very fast. The rate of transfer varies among individuals.

A few years ago the emphasis was on multi-media making an impact on as many senses as possible at once for strength of impact. This is still true but the "crash landing technique" is usually not desirable for detailed learning or thoughtful consideration.

These matters need consideration when composing productions such as these. A teaching guide is essential. But teachers need also to understand the many ways a film may be used other than simply starting the projector and letting it run. Therefore, a list of points for using films is included with the guide.

CHAPTER V

CONCLUSIONS

All groups appear to be favorably disposed toward these productions. Music educators rated the films higher than non-musicians and this is a desired result because the productions were created for the use of music teachers.

The tables show, however, that people involved in other disciplines may find use for musical films when these relate to the general culture. Perhaps this result is indicative of a look into the future organization of education when the performing arts possibly may be included in the education of youth from a broader point of view than currently where they tend to be relegated to an isolated part of the building or campus to be approached only by the few.

The investigation tends to support the view that the films can be used without separate guides, especially the Baroda movie where used by music educators. Over seventy-five percent of the non-musicians found the narrative material in the movie sufficient to convey reasonably good information. However, the college professors were less certain of the communicative value of the Madras movie though musically it was given the highest rating of all.

Opinions were mixed in all groups about the Tansen movie which the researcher believes definitely needs a guide for use in public school music classes as a teaching aid. Others may use it as they see fit.

The Bombay film strip was also rated high in all areas. This combined with the Baroda rating would indicate that films for people without prior information about India and its music should follow the format of these two productions: Bombay and Baroda.

Strangely enough, the two productions judged by the more discriminating viewers as being art films were Tansen and Madras and yet the majority rated these two lower in artistic impact. Many comments suggested that the broad scope of the Bombay and Baroda works taught too little, yet these were the items with the highest ratings. One interpretation is that a broad scope reaches a larger audience but may not completely satisfy certain segments of that audience.

Like all evaluations of a general sort for this sort of material, too many uncontrolled variables exist to allow for complete reliability of results. However, general trends were all that were being sought since the project was to gather material and create productions. The material that a researcher is able to get will condition the sort of film he can create. The creative process has to draw from the ability inherent within the creator. If the director and producer is well-versed in all aspects of his subject he should be able to come up with a viable result. Obviously, if at all possible with the material at hand, no producer will allow a film to be completed that he does not feel is the best he can do with what was available. Generally speaking what pleased the researcher most is also what appealed most to the

majority of viewers. The only exception would be the Madras film. The print was so bad that the researcher would have rated it lower, but the film as originally conceived and designed was one of the most pleasing. It remains to be seen if this holds with future viewers.

In future testing the researcher believes the background of viewers should be given more attention. How many teachers are accustomed to using films as teaching aids and in fact really know how to get the most from a movie? In what context does a respondee make his judgments -- his personal reactions or how he believes those he teaches will respond? How does the teacher feel about Indian music per se? Some teachers wonder why anyone would listen to it at all. Nevertheless, judgments of the music were upwards of 83% favorable for all productions. How the respondee feels at the conclusion of the viewing most certainly colors all of his responses, e.g., confusion will show in judgments leading to contradictory evaluations.

Some positive ideas emerge from the many free comments contributed from the viewers showing what current teachers believe films should contain when designed as teaching aids. Possibly these are of interest to anyone who is concerned with making films of non-Western cultures and especially those who wish to deal with the performing arts.

1. Films should be composed with one central idea dominating even to the sacrifice of very relevant detail. Otherwise, absorption and retention of material is not possible.

2. Details should be delegated to film guides, leaving general concepts for the movie itself. This plan allows for more flexibility in the use of the film. Details given in the narrative become tedious and are not remembered.

3. Color photography is highly desirable, especially in non-Western material, and should be filmed so as to have both artistic appeal and relevant content.

4. Visual variety is essential but should be used only when musical content is obvious and can afford diversion of attention.

5. Teaching films may follow a variety of formats each for different purposes:

   (a) Short films emphasizing one single aspect of performance.

   (b) Survey films covering a broad scope.

   (c) Art films to document and preserve characteristic features of a performing art in its natural setting (guides provide explantory material).

   (d) Narrative films that take the viewer through a logical sequence of performance training.

   (e) Films without narration combining photography with the appropriate music for stimulating a thoughtful musical experience.

The length of a film should be planned in relation to the amount of material the viewer may absorb in one sitting according to the basic content. This means some films would have to be restricted to the eight to ten minute range while others may hold attention from twenty to twenty-five minutes. The latter extreme is considered maximum for teaching films.

All viewers seem to agree on one point: never should beauty of sound and picture be sacrificed for pedantry. When filming the arts the final result should be aesthetically pleasing to some degree to all intended viewers.

6. On location, whole compositions should be taped even if only an excerpt is to be filmed. The complete tape with an outline guide could then accompany the film and provide additional study for those who desire more advanced treatment. This would not be practical for all compositions but only a select few.

7. If teachers are to choose between film strips and movies, the movie will win because movement shows how things are done. One teacher exclaimed, "How wonderful to have some one go to India and bring back India to us as it is!" Seeing the art performed in living motion makes one feel the authenticity of the fact. Even if one uses a movie format for film strips, as this researcher did, the problem of "beeps" and the technical deficiencies of automatic machines is a hazard. If the purpose of non-Western teaching is to bring the music, people and culture into American classrooms, then the motion picture is the most effective teaching aid.

8. Cultural background is desired but not the sort that resembles travelogues. As the result of this project and its attendant evaluation, this writer now can conceive many ways of doing this that will be better than those used in the current productions.

One point emerges from the variety of evaluations reviewed. Movies are a teaching aid and not a substitute for regular teaching. Movies inform the eye and the ear with what books and guides cannot provide. Motion pictures appeal to the young people of today who are already more skilled in learning through observation than many who teach them. Motion pictures of non-Western material can speed up and intensify learning. Movies give an added dimension to learning and especially so in the material with which this project has been concerned. Many Americans will never see a live performance of Indian music and certainly not in its native setting. With the aid of the movie, future generations need not be deprived of this experience at least vicariously.

Teachers, viewing, emphasized the tremendous need for all sorts of musical films. Commercial companies do not seem to know how to produce these so that they have a ring of authenticity. Musicians lack the skills to make good motion pictures. Government and foundation support is urgently needed to make this medium the useful adjunct to American teaching that it should be, especially in bringing other parts of the world peoples into the classrooms of this country. The costs of productions ($1000/ running minute) are high for small companies and prohibitive for university departments without support. The use of technology is one of the new priorities of the U.S. Office of Education and this may help to aleviate the need for musical films.

The researcher tended to follow as a model Indian films of art and architecture viewed in Bombay and some of which were available in this country and were showed to the music educators. Their reactions to these films were far more favorable than to the American made documentaries in similar fields. The reasons have already been covered in many of the comments of a constructive nature contributed by the viewers of the project films.

Having productions previewed with a work print and quarter-inch or magnetic tape proved to be a very valuable experience for the researcher because, changes may so easily be made while the composition is still in this stage. The need for testing material can not be over-emphasized, especially when producer and director are one and the same person.

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In conclusion, one point should be added. The non-Western world is at the crossroads of modern change and its ancient past. If the values and beauties of this past are to be preserved, they need to be captured on film now because no one can predict what direction the future may take possibly losing them forever to generations yet unborn. The arts of India throw light on the performing arts of many other countries and even on the roots of the Western World. An understanding of the past of civilization gives a basis for a stable future. Perhaps this is why young people can identify so easily with Indian music. In this art they find a reasonableness, a sense of well-being, and a security not commonly experienced in Western society today.

APPENDICES

Teaching Guides

The following materials found here only at the end of the first guide, Baroda: College of Indian Music, Dance and Drama, accompany the guides for all other productions (except Literacy House):

1. Basic Materials for Teachers New to Indian Music.
2. Bibliography for Indian Music.
3. Some Common Indian Musical Instruments.
4. Glossary.
5. Recordings of Indian Music.

FILM TEACHING GUIDE

for

BARODA: COLLEGE OF INDIAN MUSIC, DANCE AND DRAMA

The Teaching of North Indian Classical Music and Dance

A SYRACUSE UNIVERSITY PRODUCTION

Producer and Director

Marie Joy Curtiss

with the assistance of

The Arts and Humanities Program of the United States Office of Education

Project No.: 8-B-004

FOR TEACHERS

HOW TO STUDY A MOTION PICTURE

A motion picture is a good teaching aid, only when the teacher is familiar with the content of the film. The following steps represent a sequence for quick preparation.

1. Have extra copies of the film scene-outline made, possibly including one for each student.

2. View the film in a partially lighted room so you can make notes on your guide of points you wish to stress.

3. Sit near the projector so that you can stop the film and backwind as needed for more detailed viewing.

4. Observe pronunciation of foreign words. Look up meaning of musical terms in glossary provided. Check meaning of all lines spoken by Indians. Some people have difficulty understanding their accent.

5. Be selective in what you want a specific class to learn. Remember most films are composed so as to meet the needs of several kinds of situations. (An economic necessity.)

6. Sometimes, a sound track needs to be studied apart from the total production in order to become well acquainted with musical material.

7. Some classes may want to look at the photography first to get the look of India.

8. Some projectors have a stop frame device which will allow the teacher to hold any frame for explanation as long as he may choose.

SYNCHRONIZATION

Filming and taping in India could not be done simultaneously for a variety of technical and financial reasons. Reasonably good synchronization was possible by doing one immediately after the other. Certainly all elements needed for teaching and understanding musical content have been preserved.

To do a perfect piece of work, about twice as much equipment and five times as much in costs would have been necessary. Recently some new equipment has become available that would have solved some problems but certainly not all.

To date these are probably the only colored motion pictures with sound showing the teaching of the music in its cultural habitat. Such films are usually made in professional studios. Anything filmed out-of-doors usually has to be recorded inside where noise can be controlled. Watching and listening to play-backs does not work with non-professionals.

The director has to finally make a decision as to what is most important to preserve. The viewer may determine for himself whether that decision was right or wrong.

Marie Joy Curtiss

TEACHING GUIDE

BARODA: COLLEGE OF INDIAN MUSIC, DANCE AND DRAMA

The complete narration is here provided with a listing of scenes and musical performances. The teacher should go through the narration for unfamiliar terms and check their meaning in the glossary attached.

Suggestions for Music Classes

Some theoretical explanation would be beneficial to music students. A few books on Indian music may be found in most large libraries. A highly useful and inexpensive paper back is Ravi Shankar's My Music, My Life published by Simon Schuster, 1968. Serious devotees of Indian music need Walter Kaufmann's The Ragas of North India, (Bloomington: Indiana University Press, 1968).

American music students may be interested to observe that Indian applied music studios have no chairs. Students leave their shoes at the door and sit on mats. The teacher sits in the middle of the group in semi-circular arrangement. The position of legs and feet is determined by the instrument being played. Male singers sit cross legged while the girls keep their legs at one side.

The tambura is basic to all Indian music and supplies the ever-present drone. Tabla, the pair of small drums, supplies the rhythm. Live performers accompany the classes at Baroda as tapes and tape recorders are not plentiful and performers are cheap and need the work.

In the tabla class the teacher has his drums tuned slightly higher than those of the students for better perceptions on the part of the students.

Suggestions for Social Studies Classes

Some common features of Indian life may be observed in this film. The variety of dress may indicate regional differences because Baroda students come from many different states. Retaining regional dress may also be done for reasons of economy.

The function of a Maharaja up to the withdrawal of the British was somewhat similar to the beneficent monarch of Europe during the eighteenth century. The seat of the government might very likely be a seat of learning if the Maharaja were so inclined as in Baroda. What has happened to the courts and palaces since independence is also illustrated by Baroda. The mixture of Indian and European architecture found in the palace is indicative of the status that European models had with wealthy Indians.

If one remembers that seventy-five percent of India is clay and thatch huts grouped in small villages, the very fact that Baroda has a

museum of fine arts and history is significant. Outside the four largest cities, parks are not usually found in Indian cities which can seldom afford such luxuries. Baroda was a wealthy independent state right up to recent times, but is now part of Gujarat.

The University of Baroda has adopted many American ideas in its organization and teaching. The Maharaja is Chancellor but the real administrative work falls to the Vice-Chancellor.

This movie was filmed in January while the weather was cool except for mid-day. India has no central heating and the practice of wearing a scarf around one's neck is a preventative against "catching cold".

Methods of Teaching and Learning

Rote learning and memorization have characterized Indian education since Vedic times (1500 B.C.). Lack of books through the centuries has made memorization a necessity. Even today books are a highly prized item. Learning music may be compared to the manner in which the religious scriptures were passed from generation to the next. Both have set formulae which are followed. In music each raga has a series of patterns learned by rote which establish the pitch and the proper ornamental approach to each note in the raga. Then basic patterns characteristic of the raga are learned. The system is so complete and carefully conceived that a student who has gone through the training under a good master will never forget.

Advanced students follow their teachers with both eye and ear, picking up every detail and reproducing this as best they can. Classes meet every day. Rarely is anything written down. An advanced student will imitate his teacher's improvisation first and only when quite proficient will the teacher allow the student to improvise on his own.

No attempt is made here to show how compositions are developed but rather the emphasis is on the different sorts of courses given and how the content is taught.

The teaching of dance draws from patterns of bols much the same as the system used for teaching drumming. In this case the bols refer to dance movements. Rhythm and movements have to be memorized and then students are trained in the execution of these to precision. In the film you will hear the Bharata Natyam classes sing the raga, then recite the bols and finally begin the actual dance.

NOTE: In making the film, the microphone was usually placed nearest the teacher since students were learning something with which they were not altogether familiar, by request. The camera focuses on different students as they memorize text and music as given by the teacher (e.g. voice class). In the sitar class, the student follows his teacher at a very close interval and at times one cannot tell which sound one hears. Therefore, DO NOT TRY TO SYNCHRONIZE the picture and sound in the usual manner.

SYRACUSE UNIVERSITY SCHOOL OF MUSIC

M. S. UNIVERSITY OF BARODA:

COLLEGE OF INDIAN MUSIC, DANCE AND DRAMA

with the assistance of
The United States Office of Education, Arts and Humanities Program

Time: 23 minutes. Project 8-B-004

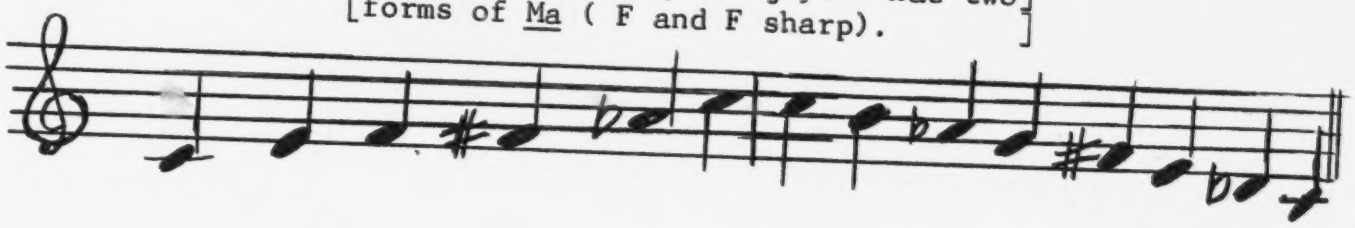
SCENE	NARRATION	MUSIC
1. Titles		
(a)	Titles: Syracuse University Presents	Singer: R. C. Mehta
(b)	M. S. University of Baroda	
(c)	The College of Indian Music, Dance and Drama	
(d)	A Project of the Arts and Humanities Program of the United States Office of Education	
2. Map of India	The northern or Hindustani tradition of Indian music is found in Baroda some 250 miles north of Bombay.	
3. Maharaja's Palace	The residential palace of the Maharaja Sayajirao Gaekwad III of Baroda was built during the early years of the twentieth century and was his home until his death in 1939 after a reign of some 65 years. The Maharaja demonstrated his belief in the value of the arts and education through the numerous institutions of higher learning he created including the music college which he founded as a diploma-granting school in 1886 and remained its royal patron for over fifty years. Today his palace is primarily a public museum. The current Maharaja, a member of the India Parliament, uses only the south wing. This residence is the last of the spatial palace's to be built in Baroda.	
4. University	The Maharaja Sayajirao University of Baroda became a fact in 1949 honoring in its name the benefactor of its several colleges, some housed in nineteenth century palaces.	

SCENE	NARRATION	MUSIC
5. The Museum	Across the road from the extensive main campus with its many contemporary buildings, stands the Baroda museum built in the Mogul style. [Mogul: Persian conquerors in north Indian from 1526 onward; today called Muslims.]	
6. Museum Grounds	A fine collection of musical instruments, excellent works of art and many items of historical significance make up its holding.	
7. Park and River	The museum is surrounded by a large park with several acres of scenic beauty, quaint bridges and a winding river.	
8. Music College Tower	The Music College became part of the newly-formed University in 1949. However, its prior history of over sixty years had been a notable one.	
9. Principal's Office	Principal Ramanlal Mehta, like many of his predecessors, is a performer and theorist. As a singer he appears frequently on All India Radio. Here in his office he confers with faculty members. As we visit the different classes of the College we will see the methods of teaching and the skills being acquired by students. Rote learning still constitutes a large but necessary part of the instruction.	
10. Classes Pass in Courtyard	The School, in addition to classroom and studios, has a library, play-box and outdoor theater.	
11. Theory Class	In a theory class, Professor Mehta explains the rules for performance of a particular raga.	
12. Notation Chart	The raga scale was written on the board in Devanagari script. Here, reading from the bottom right upwards, the Indian Sa, Ri, Ga is given with comparable Western solfeggio and corresponding pitch. However, Indian music has no fixed pitch. Each soloist sets his own Sa. (Erratum: रि = Ri)	
13. Student in Theory Class	A raga is a scale plus given approaches to certain notes and characteristic melodic phrases.	

SCENE	NARRATION	MUSIC
14. Bhairavi Scale	The scale for the popular Raga Bhairavi has four flats, but some forms of this raga, like Sindh Bhairavi, allow all twelve semitones of the Western chromatic scale in the descending form.	
15. Bhairavi Patterns	Each Raga has certain important notes receiving special stress along with the tonic Sa: the vadi and samvadi. Ragas are further distinguished by characteristic figures and phrases. Raga Bhairavi will be heard later on.	
16. Theory Students	To break the rules of a raga destroys its individual character. The student experiences the meaning of these rules through instruction in performance. A soloist has to know how to improvise within the context of all the raga represents.	
17. Students Passing on Balcony	Next we follow students to a voice class where the teacher demonstrates certain singing techniques for students to follow.	
18. Voice Class	_____	Voice Class Singing Teacher: S. O. Shukla
19. Sitar Lesson	A masters student in sitar and his teacher demonstrate how variations are worked into a basic theme. At first the student is given only small additions between thematic notes. The theme is repeated several times and as the tempo increases more elaborate variations are introduced.	Sitar Teacher: and student: [A. B. Pathan
	_____	
20. Drum Bols	Indian drumming is learned through a system of mnemonics called bols. Rela, Theka and Khaida are drum compositions. Each syllable represents the position of one or more fingers striking a particular spot of a given drum.	
21. Tin Tala	Bols are organized around talas or rhythmic cycles. Tin or Tri Tala has even groupings of four beats. The first beat or Sam receives the accent. Beats 5 and 13 are stressed and 9, 10, 11 and 12 are light. The tabla class develops rhythms in Tin Tala finally doing Rela with these bols.	Bols recited

SCENE	NARRATION	MUSIC
22. Tabla Class		Tabla Teacher: S.K. Saxene and class
23. Bharata Natya	Bharata Natya, a classical dance of South India! Students learn the raga scale -- in this case Raga Vasanta -- to the rhythm of the talam which is Eka Tisra with three beats.	Raga scale sung and bols recited. Teacher: Mrs.A.S.Merh

[Raga Vasanta: Belongs to the spring and represents "quiet joy." Has two forms of Ma (F and F sharp).]



Jatiswaram, a pure dance form, is taught with bols similar to drumming.

Bharata Natyam also includes dance dramas with stylized actions and hand gestures called mudras. This series of movements describe washing oneself, dressing and preparing for a special occasion. Each mudra has to be performed with care and precision. Facial expression and eye movements are highly significant.

Bharata Natyam rhythmic accompaniment

24. Sarangi

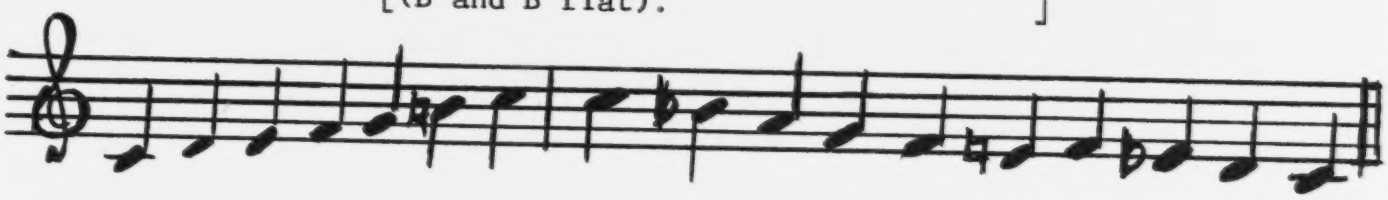
The sarangi, a folk instrument in ancient times, has probably been used to accompany vocal music in north India since the 17th century. Today sarangi players appear as solists.

Three heavy gut strings are used for melodic pitches which are produced by pressing the finger nails against the side of the strings. Thirty nine sympathetic wires are tuned to the raga with pegs along the side of the neck which is an extension of the body, hollowed-out wood with a skin stretched over it.

Sarangi Teacher: P.B. Hasurkar

A Sarang Raga, suitable for noontime is being played to Tin Tala (4+4+4+4 = 16 beats)

SCENE	NARRATION	MUSIC
25. Dilruba	The dilruba is a clever combination of sitar and sarangi. The neck of the dilruba, with its 21 frets and 4 main strings, is like that of the sitar and strings are depressed between frets when played rather than deflected sideways. The body is like the sarangi. You are hearing Raga Jaijaivanti. [Raga Jaijaivanti:- An evening raga;] [a friendly, lovable mood. Uses two] [form of Ga (E and E flat) and Ni] [(B and B flat).]	Dilruba: Raga Jaijaivanti



26. Tarshenai	The dilruba has given birth during this century to a new instrument, the tarshenai. A small horn was inserted into the sound post of the dilruba and now it sounds like that oboe-type instrument the shenai, but is still played like a string instrument. Raga Bhairavi, discussed earlier, will be heard now.	Raga Bhairavi Tarshenai P.B. Hasurkar Tabla: S.S. Akolker
27. Violin	The western violin, long established in South India, is gaining popularity in the north. These young players are some of the 400 students attending the varied evening diploma classes. Note that the violin is held against the chest rather than under the chin. Tuning of the strings is to the tonic, octave and fifth.	
28. Tabla Class (Evening)	Before the evening tabla class begins the teacher burns incense as an offering to Saraswati, goddess of music and learning. This sort of invocation seeks her blessing on the work of the group. [Saraswati:- Goddess of music and learning;] [Usually pictures playing a vina.] While young people predominate in the evening classes, anyone demonstrating musical talent may enroll. Classes meet five nights a week. Indian life in a provincial town offers little of entertainment for the evening hours. Studying music is considered a highly desirable privilege.	

SCENE	NARRATION	MUSIC
29. Singing Class (Evening)	Next we visit a voice class taught by rote, accompanied by the tambura as the drone, while the teacher plays the tabla.	Children singing
30. Kathak Class (Evening)	Another of the classical dances, Kathak, is over 2000 years old and finds its fullest interpretation in North India. Basic skill in foot work have to be coordinated with arm movements.	Kathak accompaniment
31. Male Kathak Teacher	Kathak vandana is an invocation to the gods and begins with a salutation. Kathak means "story" and episodes from the lives of Radha and Krishna are frequently portrayed. Elegant postures are characteristic of other sections of the dance. Lyrical devotional songs are presented with the stylized emotional acting to the plaintive music of the sarangi. [Krishna: Often considered an incarnation of Vishnu, one of the Indian trinity of gods; a favorite subject of art. Radha: Krishna's favorite gopi(milkmaid).]	Sarangi accompaniment Dance Teacher: S.L.Kathak
32. Kathak: College girls and teacher	Mudras or hand movements have dramatic meanings and need to be performed with perfection and grace. These represent different acts of self-adornment. Kathak classes are accompanied by the harmonium, tabla and sarangi. Foot work for pure dance forms is a basic technique requiring complete mastery in its execution. Precision without moving from one spot is essential and the ultimate desire of every dancer is to twirl so fast one cannot be seen.	Kathak Teacher: Miss P.M.Patel
33. Flashbacks beginning with tower; ending with Lake Sursagar	Will these indigenous arts of India survive modern change? Some of Baroda's graduates become teachers, some pursue careers as performers. For others, music will always be an avocation to be shared with family and friends.	

SCENE	NARRATION	MUSIC
34. Remainder of Sursagar	Indian music and dance represent a unified continuum of over 3000 years. Whatever of foreign influence was absorbed into India's performing arts has been converted to the Indian ideal of spiritual elevation. Baroda stands as a living symbol of India's commitment to the preservation of its music and dance.	Vocal Solo: R.C. Mehta, Principal

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35. Closing Titles (a) Musical Performance:
Faculty and Students
College of Indian Music, Dance and Drama
Baroda, India
R. C. Mehta, Principal

(b) Photography: B. Khoshla

(c) Produced and Directed by:
Marie Joy Curtiss

(d) Technical Assistance:
Syracuse University Motion Picture Department
Director: John Tyo
CENTER FOR INSTRUCTIONAL COMMUNICATIONS

(e) A Syracuse University Production

Filmed in India

MCMLXVIII

NOTE: While the tonal material of ragas is given here in Western notation scale form, it should be understood that far more important than the scale representation is the treatment of individual notes, the manner of approach to certain notes, stress and frequency of occurrence and the characteristic phrases and patterns. For these details, see Walter Kaufmann, Ragas of North India, Indiana University Press, 1968.

BASIC MATERIALS FOR TEACHERS NEW TO INDIAN MUSIC

Texts

Shankar, Ravi. My Life, My Music. New York: Simon and Schuster, 1968. Paperback.

Coomaraswamy, A. The Dance of Shiva. New York: Noonday Press, 1957 (1947). Paperback.

Krishnaswany, S. Musical Instruments of India. Delhi: Ministry of Information and Broadcasting, 1966. Available: Current Book House, P.O. Box 10071 Fort, Bombay 1, BR, India (ca. $1.00)

Recordings with Narrative for Study

1. Joshi, B. Indian Music. (Indian Import--PL 480 libraries). Has accompanying text. Vocal examples of Form and Structure.

2. Anthology of Indian Music. (World Pacific - 26200). Narration by Ravi Shankar. Gives historical background and examples. Very Good.

3. Indian Classical Music. Angel Records - 35283. Narrated by Yehudi Menuhin. (Ali Akbar Khan)

4. Ragas and Talas. World Pacific - 1431. Ravi Shankar and Alla Rakha. Good examples of North Indian Drumming and Tabla Bols.

After the basic materials have been studied, explore the variety of special recordings for items of unusual interest. There is no substitute for listening. Class time is not extensive enough to provide more than a few excerpts for clarification of basic forms and styles. Students and teachers should listen a short time each day to become familiar with characteristic Indian tonal groupings, ornamentation, and rhythmic patterns.

The Bibliography which follows is for those who wish to pursue a serious study of Indian music.

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SOME COMMON INDIAN MUSICAL INSTRUMENTS

Indian instruments used in the playing of classical music, may be grouped into four classifications: plucked strings, bowed strings, wind (woodwind type) and drums. Several varieties of each type may be found according to the geographical location. A few of the most common varieties are described here.

There is some evidence that India may have been the original home of the violin but today the European model is used. Tuned with looser tension (C,G,C,G) the instrument is usually held against the chest with the scroll resting on the left knee. However some modern schools are using the body of the instrument placed closer to the shoulder. The tone is softer and displays less vibrato.

Mahati Vina. Two gourds are fastened to a hollow stem about ten inches in from either end. The finger board (22 inches long) has from 20 to 24 movable arched brass frets. Seven pegs at the upper end hold four main strings tuned F and C of the lower octave and C and E (or C) above. Three side strings are used for the drone and may supply the rhythm as well. The Vina is held obliquely across the chest with the upper gourd over the left shoulder.

Saraswati Vina. (South Indian). Instead of two gourds one is a hollowed out wooden bowl.

Sitar. Similar to the Saraswati Vina this instrument has from 18 to 20 movable frets. Seven main wires are tuned F, C. F, G, G, C, with 12 to 20 sympathetic strings under the main wires tuned from C to B. The concert size is quite brilliant. The main strings are used for rhythmic strumming.

Tambura. Serving as the drone instrument, the Tambura has a long neck, no frets. The strings are tuned to the tonic, octaves and the fifth usually, but variations are also found according to the raga being performed. Used in both North and South India.

Sarod. The bowl is covered with skin and the upper portion has a mettalic plate. There are no frets and twelve sympathetic wires lay underneath the four main strings.

Sarangi, Dilruba, and Esraj are all bowed instruments held upright in the lap somewhat like the ancient viols. The body of each is hollowed out of hard wood (usually teak). These instruments are used to accompany voices usually imitating the phrase at a delayed interval. The Sarangi lends itself to imitation of the human voice which is considered desirable by the Indians.

Mridanga. The most ancient of the drums, the mridanga is a hollow wooden barrel with skin over both ends. The black circle on the right head is made of iron filings and serves to vary the tone. Hoops and leather laces hold the heads in place.

Tabla. A pair of drums, one short and round, the other cylinderical in shape. The left hand drum (Bayan) has a brass body with a concentric circle of iron-filing paste on the parchment head. The right hand drum (Tabla) is made of wood and has a large portion of its head covered with a circle of filings. The tuning is affected by moving the wooden blocks placed in the leather lacings. The two drums may be tuned a fifth apart, but the tabla matches the tonic (Sa) of the solist.

Dholak. A folk drum larger than the Tabla, about 20 inches in length and 12 inches in diameter. Played at both ends. The shell is hollowed out wood. A string cord passes through circular rings near one end to hold heads in tune.

Khanjira. Small drum like a tambourine but with fewer bangles and a more resonant sound. Used in folk and devotional songs. One of oldest of musical instruments.

Banshi. (Banshari) Both vertical and transverse flutes are used. Pitch is affected by covering the holes with the pad of the fingers.

Shenai and Nagaswaram. Double reed instruments of the oboe variety. The bore is bell-shaped at the lower end. The shenai is best in the middle and lower registers, while the nagaswaram can be played quite high. The latter is a favorite with South Indians because of its ability to imitate the inflections of the human voice. Holes bored in the cylinder are covered with the fingers and a greater variety of pitches can be had by partially covering certain holes. To the Western ear the tone is "dry" in sound. (Indians are not as conscious of the tone quality but are more concerned with what is played.)

Voice. Oriental singing in general is more nasal than the sort of vocal sound considered good in Western music. Indians cultivate a light quality and fairly straight tone which can easily perform the ornaments with their minute pitch distinctions. The style of singing is part of the musical culture and is suited to the requirements of the art. Singing is rated higher by the Indians than the playing of an instrument. The Western trained musician usually prefers Indian plucked-string instruments.

Ghatam. An earthen pot made of clay and iron filings with a narrow mouth and large round body. The ghatam is played with fingers, wrists, and finger nails of both hands. The mouth of the pot is pressed against the stomach. Considerable variation of tone is achieved by strokes at neck, center, and bottom. In South India the ghatam is used as a secondary instrument with the mridangam.

Violin. Though a Western instrument, in South India it is not tuned the same. Sometimes the octave and fifth are used. An Indian violinist sits on the floor with the body of the violin pressed against his chest and the peg box resting on his right heel. The violin can imitate the range and inflection of the human voice and is ideal for playing ornaments. For these reasons Indians took to it quite readily.

GLOSSARY

Alapa	(Alapana, or alap) Opening free section or independent composition for voice or solo instrument using improvisory style and displaying the raga, its charecteristics and possibilities.
Antara	North Indian name for the second section of a piece in a fixed form.
Anudrata	Moderately fast speed.
Anupallavi	South Indian term for second section or subject of a composition in "fixed" form.
Arohan(a)	Ascending form of a scale arrangement of raga pitches.
Asthayi	(Asthai or sthayi) First section of a north Indian piece in "fixed" form.
Avarohan(a)	Descending arrangement of raga tones.
Avarta	One complete tala pattern; the rhythmic arrangement of bols in proper sequence.
Bansari	Whistle flute.
Bhatkhande, Pt.	(1860-1936) A lawyer who gave up legal practice to study both the theory and practice of music; a leading authority whose works include a system of notation.
Bols	Drum symbols and syllbales for the many types of hands and finger strokes.
Carnatic	(Karnatic) Referring to, or belonging to, the tradition of South India.
Charanam	South Indian name for the third section of a "fixed" composition. Material from the first and second sections is developed through the graces and rhythmic punctuation.
Chikari	Side strings of the vina and similar instruments.
Cheez	Main body of a song or instrumental composition following the alapa.
Deshi	Folk music; a term applied to all music performed for the pleasure of the people rather than for spiritual enlightment.
Dhrupad	A classical style of composition not popular at present because of its rigid rules governing words, use of the raga, and rhythm; a form with four sections; also a style of singing.

Dikshitar	(1776-1835) One of the famous "trinity" of musicians from Tanjore; composed both music and text.
Drut(a)	Fast speed; twice the speed of vilambit (slow).
Gamaka	Ornamental notes or embellishments; a way of sliding from one note to the next.
Gat	A variation of a well-known tune; second part of a free composition accompanied with tabla and more sensual than the alapa; an arrangement of bols, first in slow tempo, then in double time, finally in quadruple time.
Gharana	A style or school of musical study in north India.
Gita	Simple two-section songs using syllabic treatment of text primarily; sometimes applied to poetry or music in general.
Grama	One octave scale; ancient treatises apply the term to a string of notes covering three octaves or more.
Guru	Traditional Hindu teacher of religious practices and includes those who conceived the art of music as a means of spiritual enlightenment.
Hindustan Music	Refers to music of north India and the area west of the Deccan.
Khali	Rests or "empty beats;" a pause.
Kirtanas	Compositions in praise of God, composed by the classical "trinity" of south India; Tyagaraja, M. Dikshitar, Syama Sastri.
Klayal	(Kleyer, Khyl) The style most frequently used in musical performance of classical music today; thoughtful and imaginative and not as rigid as Druhpad.
Komala	Lowered by one sruti; compared to a flat; may be used only on ri, ga, dha, and ni.
Kriti	A rondo-like form used for the most elaborate compositions of South Indian repertoire; most common design for pre-composed music.
Matra	Small rhythmic unit comparable to the Western quarter note; the shortest time in which a syllable can be pronounced correctly.
Meend	A "shake" to heighten effectiveness; may be produced by drawing a string to one side.
Melakartas	(Melas) Parent scales (72) in south Indian music, each with different distribution of the five variable and two fixed svaras.
Paran	Brilliant rhythmic arrangement of bols, two or more avartas in length.

Pramana Sruti	Comma of Didymous, 81:80.
Raga	The melodic types forming the basis of Indian musical composition.
Ragamala	A medley of ragas, used extensively today.
Ragmala	The art of picturing the mood or story of a raga; practiced by Rajput artists in miniature painting. (Rajput is a branch of Mogul art.)
Rasa	Sentiment, emotive state, loosely translated as beauty.
Sam(a)	The first matra of a tala; comparable to the primary beat of Western music.
Samvadi	The fourth or fifth above the vadi; the second most important note in a raga.
Sancharas	Sound groupings which distinguish a raga; certain sancharas are characteristic of certain ragas.
Sanchari	The north Indian term for the development section of a fixed piece.
Sangita-Ratnakara	Sanskrit classic about the theory of music written by Sarngadeva in the 13th century.
Sangita Darpana	"Mirror of Music," a Sanskrit treatise (c. 1625).
Sahitya	Poem, text, or hymn of a musical composition.
Samavadi	The fourth above the Vadi.
Saptak	A register of the human voice; also refers to an octave of a scale.
Sargam	Singing with sa-ri-ga syllables; equivalent to Western solfeggio.
Sastri	Syama Sastri (1762-1829) one of the "trinity" of Tanjore musicians.
Somanatha	Author of Ragavibodha (1609), a Sanskrit musical treatise.
Sruti	An interval smaller than semitone; smallest discernible difference in pitch.
Svara	Note, tone, scale degree; more exactly an interval and conceived as such in Bharata's Natyasastra.
Tala	A complete unit of rhythmic patterns.
Tans	Cadence-like runs or flourishes.
Tansen	Musician at the court of Akbar, Mogul emperor (1542-1605), performed on the rebab.

Thata	North Indian term for the ten parent scales.
Thekas	Drum phrases.
Thrumi	A mixture of kleyel and tappa in north India.
Tivra	A sharp; a tone raised by one or two srutis.
Tukra	A brilliant rhythmic sequence including from one to three complete tala patterns; elaborate and tricky devices in double and triple timing.
Tyagaraja	(1767-1846) Musician "saint," one of the Tangore "trinity." Composed with Telugu texts.
Ustad	Professional musician and teacher of the guru type.
Vadi	Predominant note of a raga, usually the fifth above the tonic.
Vidvan	South Indian term for a professional musician.
Vikrits	Altered notes in contrast to pure or natural tones.
Vilambit	Slow speed or tempo.

RECORDINGS OF INDIAN MUSIC

Ali Akbar Khan, Music of India
Angel Records 35283
Sarode - No. Ind.

Shankar, Ravi, In London (Sitar)
WP 1430

Shankar, Ravi, Improvisations on the Theme from "Pather Panchali" (Sitar)
WP 1416

Tagore, Gems from Tagore (Vocal)
Gramophone Company of India: EALP 1267

Musique Traditionnelle de l'Inde
BAM LD 014

Musique Religieuse de l'Inde
BAM LD 015 (m)

Maharski, Ramana, Aus dem Ashram des Ramana Maharski
O. W. Barth Verlag

Tagore, The Voice of Tagore
Odeon: MOAE 121

Songs and Dances of North India
Period: SPL 1614

Shankar, Ravi, Music of India, Raga Hamsadwani
Odeon: ASD 463

Music of India, Vol. 2
Odeon: ASD 539

S. Balachandra, The Wizard of the Veena
Gramaphone Company of India: ECLP 2332

Chitti Babu, Vina
Gramaphone Company of India: 33 ESX-6008

Subbulakshmi
Gramophone Company of India: ECLP 2293

Khan, Bismillah, Raga Todi: Mishra Thumri
Odeon: MOAE 120

Classical Indian Music. Introduced by Yehudi Menuhin.
London: CS 9282

Musical Memories of India
London: TW 91306

Lomax, Alan (ed.), World Library of Folk and Primitive Music, India, Vol. XII, Columbia: KL 215

Danielou, Alain, (ed.), World Library of Folk and Primitive Music, India, Vol. XV, Columbia: KL 4952

A Musical Anthology of the Orient, India, Vol. I and Vol. II. UNESCO Collection. New York: Barenreiter-Musicaphon BM 30 L 2006. Text and Notes: Alain Danielou.

Classical Indian Music
Odeon: PMAE 501

Chants et Danses Populaires du Bengale
BAM LD 076

Khan, Ustad Vilayat (Sitar) Music of India
Odeon: ASD 498

Lata Mangeshkar, Haunting Melodies of L. M.
Gramophone Company of India: 3AEX - 5131

Introducing Indian Music
Gramophone Company of India: PIX 1001-4

Religious Music of India. Ramayana and Vedic Chant.
Ethnic Folkways: FE 4431

Songs of Assam, Uttar Pradesh and Andamans
Ethnic Folkways: FE 4380

Music from South Asia- Kerala
Ethnic Folkways: FE 4365

Ritual Music of Manipur
Ethnic Folkways: FE 4479

Shankar, Ravi, In Concert
World Pacific: WP 1421 and WP 1430

Shankar, Ravi, Festival from India
World Pacific 26201

Shankar, Ravi, The Sounds of India
WL: 119

Ragas and Talas. Ravi Shankar and Alla Rakha.
World Pacific 1431

Ragas from South India
Ethnic Folkways: 8854

Music from South India
Ethnic Folkways: 4365

Religious Music of India (Notes and Text) Vedic Chant.
Ethnic Folkways: FE 4431

The Great Heritage. Ustad Imrat Khan- Ustad Vilayat Khan
Gramophone Company of India: EALP 1308

Anthology of Indian Music, Vol. I
WP: 26200
Ravi Shankar, Ali Akbar Khan, Balachandra, Alli Rukha, etc.

Songs of India, Devotional and Folk
Balakrishna. Stinson SLP 50

Magic Music of India
WP: 1426

The Music of Southern India. Balachandra- Vina.
Nonesuch Records: HS 72003

The Master Musicians of India
Ravi Shankar, Ali Akbar Khan
PR: 1078

The Drums of India
Chatur Lal- Tabla, Ramnarian, Sarangi
World Pacific: WP 1403

Ustad Abdul Halim Jaffar Khan
Gramophone Company of India: ECLP 2351

Beat and Bow
Chaturlal- Tabla, Ramnarian, Sarangi
Gramophone Company of India: EALP 1312

Music from India, Series I
Vilayat Khan and Bismillah Khan
Gramophone Company of India: ALP 2295

Modern Motion Picture Music of India
Lata Mangeshkar and Hemant Kumar
Capitol Records: T 10090

Folk Dances of India
Gramophone Company of India: MDCE 1022

MATERIALS PRODUCED UNDER USOE PROJECT NO. 8-B-004, 1969
For Junior, Senior High School, College and Adults (with Teaching guides)

By Marie Joy Curtiss

Sound Films, 16mm Color

1. Baroda College of Indian Music, Dance and Drama
   22 min.
   Scenes from vocal, instrumental, theory and dance classes. Explanation of how Indian classical performing arts are taught.

2. Learning Karnatic Music in Madras
   20 min.
   Children of all ages learn from artist-performers who demonstrate many aspects of Indian music. South Indian cultural setting.

3. Tansen: Court of Akbar
   8 min.
   Against a background of Fathepur Sikri, Sikandra, and the Taj Mahal, North Indian vocal and sitar music is performed. The Teaching Guide explains something of the contribution of Tansen to the development of the North Indian tradition in the Muslim court music of Akbar through the Shah Jahan.

Film Strips and a Tape-Slide Presentation

4. Delhi Parade
   16 min.
   A fantastic parade against a musical background of national and folk music and scenes of India's cultural heritage. Contemporary Indian music.

5. Literacy House, Lucknow
   14 min.
   Teaching villages to read along with raising food. Music consists of national anthem and folk music with the sitar providing background for general scenes.

6. Subbalakshmi: South India's Great Singer (Tape-Slide)
   17 min.
   The Kriti (song) explained in detail. Music is vina and voice. Scenes show family life, South Indian style.

7. Bombay: City of Musical Contrasts
   18 min.
   The "look" of Bombay and some of its current musical activities. Film music, children singing Mass in Hindi, the Koran chanted, sarangi and sitar. Details to two ragas. Nine musical examples, contemporary and classical.

Available for rental or purchase beginning Fall 1969 through Syracuse University Film Library, 1455 East Colvin Street, Syracuse, New York 13210.

MADRAS: LEARNING KARNATIC MUSIC
(INDIA)

16 mm. Colored Motion Picture

A SYRACUSE UNIVERSITY PRODUCTION

produced with the assistance of

The Arts and Humanities Program of the

U.S. Office of Education

Project 8-B-004

Producer and Director: Marie Joy Curtiss

FOR TEACHERS

HOW TO STUDY A MOTION PICTURE

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2. View the film in a partially lighted room so you can make notes on your guide of points you wish to stress.

3. Sit near the projector so that you can stop the film and backwind as needed for more detailed viewing.

4. Observe pronunciation of foreign words. Look up meaning of musical terms in glossary provided. Check meaning of all lines spoken by Indians. Some people have difficulty understanding their accent.

5. Be selective in what you want a specific class to learn. Remember most films are composed so as to meet the needs of several kinds of situations. (An economic necessity.)

6. Sometimes, a sound track needs to be studied apart from the total production in order to become well acquainted with musical material.

7. Some classes may want to look at the photography first to get the look of India.

8. Some projectors have a stop frame device which will allow the teacher to hold any frame for explanation as long as he may choose.

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To do a perfect piece of work, about twice as much equipment and five times as much in costs would have been necessary. Recently some new equipment has become available that would have solved some problems but certainly not all.

To date these are probably the only colored motion pictures with sound showing the teaching of the music in its cultural habitat. Such films are usually made in professional studios. Anything filmed out-of-doors usually has to be recorded inside where noise can be controlled. Watching and listening to play-backs does not work with non-professionals.

The director has to finally make a decision as to what is most important to preserve. The viewer may determine for himself whether that decision was right or wrong.

Marie Joy Curtiss

SYRACUSE UNIVERSITY SCHOOL OF MUSIC

MADRAS: LEARNING KARNATIC MUSIC
(India)

A colored Sound Motion Picture

USOE Arts and Humanities Project: 8-B-004

TIME: 20 minutes

SLIDE	NARRATION	MUSIC
1. SYRACUSE UNIVERSITY PRESENTS	_____	Nagaswaram: R. Jayasankar
2. MADRAS: LEARNING KARNATIC MUSIC	_____	
3. WITH THE ASSISTANCE OF THE ARTS AND HUMANITIES PROGRAM OF THE USOE	_____	
4. ANCIENT TEMPLES	Karnatic or South Indian music has been centered in temple worship for centuries. Ensembles of musicians were retained for festivals, marriages, processions and general worship. The nagaswaram, the instrument you are now hearing, is an oboe-type double reed instrument with a conical bore two and one-half feet long. The nagaswaram is frequently used in out-door ceremonies, but only recently has it been admitted to concert halls.	
5. THE SEA	_____	
6. MADRAS UNIVERSITY	Madras City located on the southeast coast of the sub-continent, overlooking the Indian Ocean, is a center for music and education. The university buildings make an impressive sight along the broad avenue. Madras University is one of India's most reputable institutions of higher learning. Many of the younger South Indian musicians are university graduates, but their training in musical performance has been received from traditional masters.	Mridangam music (From a mridangam school)

SLIDE	NARRATION	MUSIC
		Mridangam music
7. CIVIC AUDITORIUM AND ART MUSEUM	The Civic Cultural Center includes an auditorium where many concerts are held. Adjacent to the red sandstone building is a modern library. The art museum follows north Indian Moghul architectural design.	
8. MADRAS MUSIC ACADEMY	The Madras Music Academy was founded in 1928 to promote Indian Classical Music. Each December a twelve-day festival presents over 100 artists in 48 concerts plus daily lectures and demonstrations. Dr. V. Raghavan, the secretary-general, discusses the festival with Mr. Awasthi from the Sangeet Natak Akademi. The Madras Music Academy is also a teacher-training institution and the . . .	
9. CHILDREN (from Academy classes)	Children are from the classes used for practice teaching.	
Miss Vedavalli (announcing)	This is a demonstration of how Indian children learn to sing Karnatic music. Parts of the first two exercises or alankaras are given.	
10. CHILDREN SINGING	(Raga Mayamalavagaula; Adi Tala, 8 beats)	Children sing
11. VEDAVALLI IN FRONT ANNOUNCES	The children will now sing the third exercise from Janta Svara.	
12. CHILDREN BEAT TIME AND SING		Children sing
	The children are singing the South Indian Raga Mayamalavagaula, traditionally the first one to be learned. Every aspect of this raga must be thoroughly mastered. Observe the manner of approaching certain notes of the raga scale with a slight slur or ornament especially in slower tempos. With C as the tonic note, do, or Indian sa, Raga Mayamalavagaula scale has D flat	

SLIDE	NARRATION	MUSIC
	and A flat as altered tones. Each exercise is usually practiced in three different speeds. Only a few excerpts are given here.	
13. VEDAVALLI ANNOUNCING	This exercise illustrates the use of rhythm. There are seven patterns of rhythm. Pattern number six will be demonstrated now. (Probably Dhruva Chatusra)	
14. CHILDREN SINGING AND BEATING TIME	_____	Children sing exercise to a given rhythm
15. VEDAVALLI ANNOUNCING	The second stage of learning is geetam, singing with words. The name of the song is Vara Veena in praise of the goddess, Saraswati, set to Rūpaka Tala. The song is in Sanskrit.	
16. CHILDREN SINGING	_____	Children sing Vara Veena
17. RIVER WITH BIRDS FLYING	_____	
18. KARNATIC COLLEGE OF MUSIC	Along the river bank stands the Karnatic College of Music where T.N. Krishnan teaches violin. Commonly used in vocal concerts, the violin is a solo instrument . . .	T.N. Krishnan Violin
19. KRISHNAN ENTERS THROUGH GARDEN	in its own right. Krishnan demonstrates a performance using a composed kriti.	
20. KRISHNA SCULPTURE	The name Krishnan, like that of many Indians, is derived from a god. The Lord Krishna is frequently portrayed playing a flute.	
21. KRISHNAN ANNOUNCES	Now I am going to play the Raga Ranjani. The scale is this.	

SLIDE	NARRATION	MUSIC
22. KRISHNAN PLAYING	_____	Plays raga scale
23. KRISHNAN ANNOUNCES	Now I am going to play the same raga with ornamentation.	
24. KRISHNAN PLAYS	_____	Raga with ornamentation played
25. KRISHNAN ANNOUNCES	The portion I have played is the outline. Now I am going to elaborate the raga in detail for a few minutes.	
26. KRISHNAN PLAYING	_____	Improvises with Raga Ranjani
27. KRISHNAN ANNOUNCES	The Tyagaraja Kriti in the same raga, set to Rūpaka Tala. First line of the Kriti. (Line has two phrases almost exactly alike.) Ragam: Ranjani Talam: Rūpakam Kriti: "Durmarga Dhamūta" Composer: Tyagaraja	
28. KRISHNAN PLAYS	(South Indians sometimes put the "m" on tala and raga.) (A kriti is a composed song, usually words and melody by same person.) Now Krishnan uses one line of the kriti or song as the basis of his composition returning to it after each improvisation. These excerpts show the different speeds from slow to fast characteristic of Indian Classical music.	Kriti Improvised
	_____	
29. KRISHNAN LEAVING	Sculptured stringed instruments found on centuries-old temples give credence to the belief that the violin probably originated in India. However, the Western version of this instrument is the one Indians prefer today. Krishnan held his violin in the traditional Indian manner.	
30. RAMANATHAN AND HIS CHILDREN	Another faculty member from the Karnatic College of Music is Mr. S. Ramanathan, teacher of vina. Ramanathan exemplifies how the classical music tradition is passed	Ramanathan plays vina.

SLIDE	NARRATION	MUSIC
	on from one generation to the next. Indian children anticipate being taught by elder members of the family whom they are trained to respect. In fact Indian family life is so close that sharing is traditional. Ramanathan teaches music to each of his nine children.	
(a) Syāmale	Syamale, age 5, identifies pitches for ear training.	Syamale sings
(b) Padma	Padma, age 7, learns the scale for Raga Mayamalavagaula. (Altered notes in this raga are D flat A flat.)	
(c) Lata	Lata, age 9, observes her father and listens attentively as she imitates pitch and rhythm. She learns the raga scale with Indian "do-re-mi" or sa, ri, ga, ma, pa, dha, ni, sa.	Lata plays an exercise on the vina.
(d) Tyagarajan	Tyagarajan is 13 years old and has not yet decided that he really want a musical career. Song: "Tituppugath" Ragam: Purvi Kalyani	Tyagarajan sings
(e) Geeta	Geeta is learning through imitation how to apply gamakas or ornaments in variations. Pulling the string sideways to produce the characteristic slides and glides requires considerable skill. Geeta is 18.	Geeta plays vina.
(f)	Children sing together: "Tamarum amarum," Tamil folk song.	Children sing

SLIDE	NARRATION	MUSIC
31. LOTUS IN OLD TEMPLE TANK	The lotus, the national flower of India, symbolizes spiritual unfoldment. According to an ancient treatise, the Natysastra, the lotus is also associated with the origin of the mridangam, the south Indian classical drum. One day during the rainy season, Svati went to the lake for water. Torrents of rain fell on the leaves of the lotus plant. Svati observed the pleasing sound and carefully noted high, medium and low pitches. Upon returning to his house, Svati created the mridangam.	
32. GOPALAKRISHNA WITH MRIDANGAM	(a) "Three layers of leather are put on the instrument and rice paste applied and black powder of iron ore. To tune one has to raise and lower the pitch." (Uses an oval stone.)	[Gopalakrishna, [tuning drum
	(b) (Sings patterns with Indian solfeggio and matches these on the left hand end of the drum. Usually this is done only on the right hand end.) "ga, ma, pa, ma, pa mi, fa, so, fa, so ma, pa, dha, pa, dha fa, so, la, so, la pa, dha, ni, dha, ni so, la, ti, la, ti"	Pitch patterns on mridangam
	(c) "I shall try to reproduce the notes corresponding to the major scale on the left hand side of the mridangam."	Plays major scale
	(d) "I shall play Gati Bhēdam Tisram." (This means changing from four notes to three notes for each time unit.)	
	(e) Gopalakrishna now improvises a drum composition in Adi Talam. (8 beats, grouped 4 + 4.)	Mridangam composition
	———	
33. TUREENA-MALAI TEMPLE	The gods assemble at twilight to witness the celestial dance and its music. When the Lord Shiva dances, the whole world trembles with joy and this universal	

SLIDE	NARRATION	MUSIC
	movement is reflected in the rhythm of the mridangam. Shiva's dance is the image of the activity of God and its deepest significance is felt within the heart where resounds the beat of the drum, the life force of Indian music.	
	---	
34. THE SEA AND OLD TEMPLES (Mahabalapuram)	Indian music has been cultivated for at least 3000 years and bears with it today the consciousness of the ancient world. This sacred art was passed on from master to student in endless succession like the waves of the sea breaking over the sands. Its emotions are subtle reflections of all that is human.	
	(a) Sea and children: Children singing	
	(b) Sea and its spray: Violin	
	(c) Nanda bulls: Mridangam	
	(d) Temple: Vina (Chitti Babu)	

CLOSING TITLES

Photography -- Durai Rajendren

Performers --

Nagaswaram: R. Jayasankar (opening)

Singing teachers: P. Ramachandran
Miss R. Vedavalli

Violin: T. N. Krishnan

Vina: S. Ramanathan

Chitti Babu (closing)

Mridangam: T. V. Gopalkrishna

Producer and Director -- Marie Joy Curtiss

Technical Assistance:

Richard Burns
Timothy Wilson
Center for Instructional Communications

A Syracuse University Production
(Filmed in India MCMLXVIII)

ADDITIONAL NOTES ON SOUTH INDIAN MUSIC

The South Indian music style is looked upon as the purest form of Indian music. The four states where it is practiced were not subjected to as many foreign influences as penetrated the northern culture. The languages of the south are of Dravidian rather than Indo-European origin and bear with them the ancient traditions of this region.

While Muslim courts in the north tended to admit secular influences into the music, the Hindu tradition of the south continued to prevail. The words sung in kritis are either from religious texts or are dedicated to the praise of a god.

The Western violin, however, was readily accepted during the more recent centuries because it lent itself so well to the production of ornaments. However, the tuning of the violin is the tonic octaves and the fifth. The manner of holding and planning the instrument may be observed in the Madras film.

A well-designed traditional system for learning ragas can be started with children when quite young as seen in the teaching of the Ramanathan children in the Madras film. Indian music is an aural tradition taught by a rote-memory system that insures accuracy of detail. The children at the Madras Music Academy demonstrate some of these exercises. All musicians are expected to learn singing first. Along with this may be instrumental instruction. Everyone learns to count the different forms of the seven basic talas. When observing the rhythm in the Madras film please note that Tala Rupaka, 2 + 4 has a beat of one and three with a wave of the hand covering the other beats. This is peculiar to this tala.

Kritis derive their basic melodic material from ragas which supply the basic notes and melodic figures and phrases from which the composer builds his song. Most composers do their own adapting of the religious texts. In performance the lines of the kriti are first present in normal form and then repeated with further ornamentation and variation by the insertion of small patterns between the basic melodic tunes. Fragmented text or sargam (solfeggio) is used in elaborate passages. The traditional Classical form used by both singers and instrumentalists of the south looks something like this:

Alapana - introduction of the raga.

Pallavi - first theme of a kriti.

Anupallavi - second thematic section.

Charanam - fragments of I and II developed.

Finale - concluding section.

THE VINA

The oldest of the Indian stringed instruments of the lute type is the vina. Examples of early vinas may be seen in temple sculpture. A hollowed out piece of wood serves as the body with a small gourd fixed to the wooden neck which curves into a carved dragon's head at the peg box. The 24 frets, one for each semi-tone, are metal and set in resinous wax.

The vina has seven strings, four main strings that pass over the frets and three side strings used for the drone and rhythmic accompaniment. The absence of sympathetic vibrating wires gives the vina a sound different from that of the north Indian sitar.

THE MRIDANGAM

Mridangam compositions, like those for tabla in the north, are learned through a system of nmenonics with bols (syllables) designating which finger and what place on the drum head is to be used. Talas are rhythmic cycles consisting of groups of beats. Only the first beat of a tala receives an accent. Grouping of beats may be even or uneven. This combined with unstressed section of the tala create a subtle movement somewhat different from that of Western music. Indian drummers are very sensitive to the variety of sound their fingers can produce on the heads of a drum. Without rhythm, no music can exist, for rhythm permeates every activity of the universe.

RELIGIOUS MARKS

South Indian men frequently wear colored lines either vertical or horizontal on their foreheads to show which sect of Hinduism they follow.

The dot in the center of a woman's forehead may mean a variety of things according to different customs. Generally speaking today these are part of make-up rather than designating specific traditions.

TEACHING GUIDE

for

TANSEN: COURT OF AKBAR

A Syracuse University Production

Center for Instructional Communications

Producer and Director: Marie Joy Curtiss

with the assistance of

The Arts and Humanities Program

of the

United States Office of Education
PROJECT 8-B-004
1969

IMPORTANT: Please acquaint viewers with the material in this guide prior to seeing the film. The movie is short and has little narration leaving the maximum amount of time for music.

FOR TEACHERS

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Marie Joy Curtiss

SYRACUSE UNIVERSITY
USOE PROJECT 8-B-004

SCHOOLS OF MUSIC
AND EDUCATION

FILM GUIDE FOR TANSEN: COURT OF AKBAR
(8 minutes)

1. Suggestions for the teacher.
2. Outline of scenes and music.
3. Monograph on Tansen and Akbar.

PREPARED BY PROF. MARIE JOY CURTISS

SUGGESTIONS FOR THE TEACHER

I. This film may be used as an introduction to Indian music, art, or history with no advance preparation on the part of the viewer. Most people have seen pictures of the Taj Mahal and sitar music is becoming more and more familiar.

II. Another possibility is to present the film as a culmination of a unit on Indian music, art, or history. In this case the relative information in the guide would already have been covered in regular class work prior to the showing.

III. When the film is used as a teaching aid for learning something about the music of India, then the following sequence is recommended:

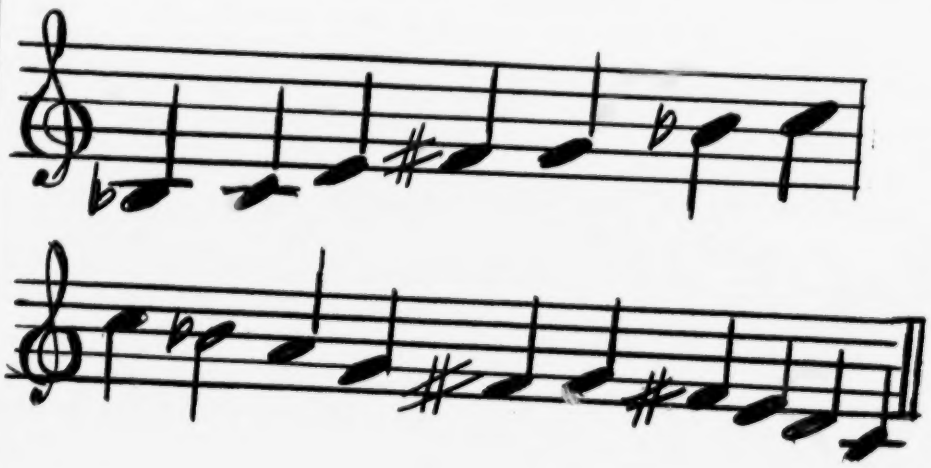
1. Teach informative material about Tansen.
2. Give students an outline of the music contained in the sound track. (See glossary for terms.)
3. Listen to the sound track without the picture until students can identify the points given in the outline.
4. Show the entire film in a normal manner.
5. Give oral or written evaluation to see what has been retained.
6. Show film again so students may see where they made errors in their evaluations.

The entire film guide or parts of it may be reproduced in schools so each student may hold his own copy.

RETURN THE ORIGINAL GUIDE WITH THE FILM (if used on a rental basis).

TANSEN: COURT OF AKBAR

FILM OUTLINE
Showing Time: 8 Minutes

PICTURE	MUSIC
1. Opening Titles (a) Syracuse University Presents (b) Tansen: Court of Akbar (c) With the assistance of the Arts and Humanities Program of the U.S. Office of Education.	Tansen was the most renoun North Indian musician of the 16th century. Under his influence, North Indian music began to develop a unique character of its own. Fathepur Sikri, now partially in ruins, was once the royal court where Tansen taught music to his emperor, Akbar, and was Akbar's favorite singer. The pictorial sequence follows on to Akbar's tomb and the Taj Mahal. Two styles of North Indian Classical music are represented in the sitar and vocal selections.
2. Fathepur Sikri Built to honor the saint, Salim Chisti. Akbar held court here for 15 years. (a) Diwan-i-Am: cloistered courtyard. (b) Gallery where ladies of the court could watch events in the courtyard. (c) Emperor's balcony. (d) Pan-view of larger court showing: Treasurer's House Panch Mahal; from the 5th level Akbar sometimes stood at dusk to listen to music in the court below. Diwan-i-Khas: private audience chamber. At night after the day's work was completed, here seated on his pillar, Akbar listened to music for two hours or more with selected ministers.	Sitar: Raga Champakali: A South Indian Hindu Raga treated in North Indian style. This was probably the sort of thing that was done in Tansen's time. (South- called: Ketakapriya.)  Important notes given special stress: VADI = C SAMVADI = G Note careful treatment given each individual note in the Alap.

Khas Mahal: large courtyard with a tank in the center. Some claim Tansen used to perform on the center platform with Akbar listening.

(e) Pan-view of ruins and countryside.

3. Akbar's Tomb:

(a) Entrance with four slender minarets.

(b) Tomb Facade

(c) Roof colonades

(d) Main entrance, view from roof of tomb.

4. Taj Mahal:

(a) Dome

(b) Full View (2)

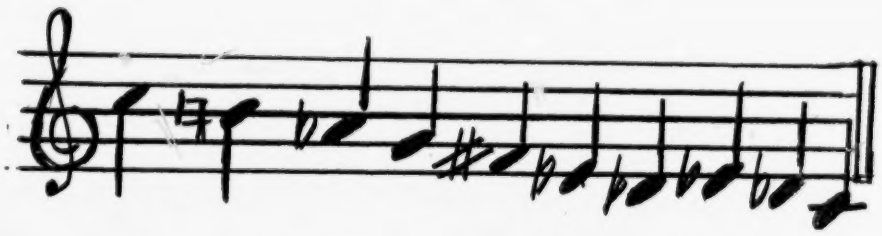
(c) Sitarist

A portion of the Alap is played.

Vocalist: R. C. Mehta
Tabla: G. B. Ghoelke
Tamburas: S. Shrikeni
A. Viashnar

Raga Todi: This may be the one known as Miyan-Ki-Todi created by Tansen.[1]

(The extra flats and sharps mean that these notes are played very flat and very sharp in the ascent and normal in the descent.)



VADI = A♭ ; SAMVADI = E♭

Ek Tala: 4+4+2+2 represent the groupings of the beats.

Mehta sings a Gat in which the text is fragmented at times using solfeggio syllables. Note vocal vibrato at point when Taj dome appears.

Abdul Halim continues with the end of the Alap working into at Gat in Raga Chhayanath.

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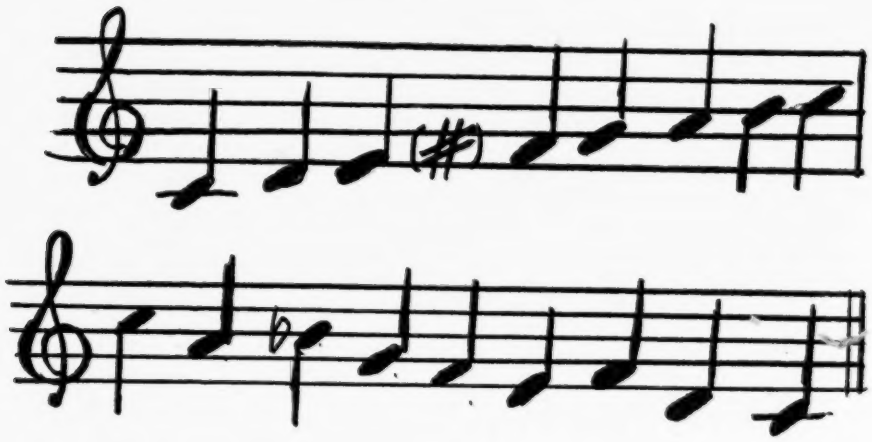
[1] Walter Kaufmann, Ragas of North India (Bloomington: Indian University Press, 1968), p. 552.

Raga Chhayanath used for Gat



The important notes are:

Vadi - G (Pa); Samvadi - D (Ri)

Tin Tala = 16 beats to the rhythmic cycle grouped 4+4+4+4, repeated throughout.

Variations on a basic phrase are played becoming more complex.

(d) Taj Mahal:

Through arches (2); close-up; side view; water leading to Taj.

Note finger work.

Variations continue with more subdivisions of the basic beat which remains the same.

(e) Sitarist

Observe the concert manners of the supporting artists who are supposed to watch the soloist with a pleasant expression on their faces.

(f) Taj - detail.
At beginning of this shot the lady who waves is a movie actress and the grandaughter of the famous R. Tagore.

Reflections of Taj in water.

Variations continue.

(g) Sitarist

Observe finger work. Increase in speed is not a change of tempo but subdivisions of the basic beat.

5. CLOSING TITLES:

Photography: B. Khoshla
S. Rao

Performers: Sitar: Abdul Halim Jaffar Khan
Tabla: Sadasiv Pawar

Vocalist: R. C. Mehta
Tabla: G. B. Ghoelke
Tamburas: S. Shrikeni
A. Viashnai

Producer and Director: Marie Joy Curtiss

A SYRACUSE UNIVERSITY PRODUCTION

Filmed in India MCMLXVIII

TANSEN: COURT OF AKBAR

Teaching Guide: Background Material

INTRODUCTION

Very little about Tansen is currently available in English.[1] The material given here is taken in a large part from a Gujarati article translated into English for this researcher with the assistance of Prof. R. C. Mehta, Baroda University, College of Indian Music, Dance and Drama.

Prior to the thirteenth century, Indian Classical Music was, generally speaking, the same all over India. With the later Muslim invasions commencing with Bābar (1497-1530) a Hindustani style developed in the north Indian Moghul courts. Tansen is credited not only with creating new ragas but also of giving North Indian music a distinctive form of its own. Tansen worked at the court of Akbar in Delhi and at Fathepur Sikri. He was the greatest singer of his time and today is recognized all over India as an outstanding musical genius.

Tansen[2] was born near Gwalior between 1506 and 1532, the latter being the more likely date. He is reputed to have lived some 80 or 90 years. His ashes are interred in a special tomb at Gwalior.

While still a child, Tansen's father gave him to a Muslim saint to be reared because so many of the father's offspring had died. Tansen had a fine boice which enchanted all who heard him. Mystical legends abound concerning the miracles Tansen performed with his music. He is reputed to have grown up a devout Hindu and refused to begin the day without first performing his pujas (devotions). In his later years he became a Muslim convert.

At the Court of Akbar, Tansen soon became the emperor's favorite musician who taught his emperor, a performer on a small drum called nagara. Tansen became interested in the music of the Persian musicians at court and realized that the Hindu tradition in which he had received his musical training could benefit by using some innovations suggested by the Persian forms. The ragas created by Tansen usually carry miya in their name.

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[1] See Vincent Smith, Akbar, The Great Moghul (Oxford: Clarendon Press, 1917), pp. 415 - 423.

[2] Tansen means "king of tanas" - melodic rhythmic figurations.

[3] P. N. Oak, The Taj Mahal is a Hindu Palace (Bombay: Pearl publications, Ltd., 1969).

Regardless of whatever training Tansen may have received at Gwalior, he was sent to Haridas Swami at Mathura for years of instruction. Eventually he was appointed to the court of the Maharaja of Riwa. When Akbar heard of this fantastic musician[1] he requested that the Maharaja send Tansen to him at Delhi. This was probably about 1562, seven years before the building of Fathepur Sikri where Akbar moved his court in 1569.

Akbar's court remained at Sikri only fifteen years. The dam that created the artificial lake for water supply broke and three years later the court had completely vacated the royal city. Today only a few buildings have been preserved from the ruins of Akbar's "dream" city created to honor the saint who predicted the birth of his son Salim (Jahangir). A capitol that once housed thousands of people now lays silent in open country that has little to commend it.

In the evening after all affairs of state had been dispensed with, Akbar listened to music for perhaps two hours or longer in the audience chamber, the Dīwān-ī-Khāss, sitting on a high platform (Sikri) supported by a large elaborately carved pillar with four extensions leading to positions for important ministers of state. This comparatively small building (stands a little apart from the others in the film) has a vaulted dome that probably provided excellent resonance for the delicate sounds of Indian music. These performances were done in candle light and only Akbar's most trusted associates were included.

Tansen had four sons and one daughter and all were musicians. Tansen, himself, may have served at the court of Akbar's son Jahangir (1605 - 1627), but it is known that one of his sons continued on in the service of the royal court. A possibility exists that this musical tradition may have extended as far as the reign of the Shāh Jahān (1628 - 1666), the ruler interred in the Taj Mahal. Aurangzeb, next in succession, was not a devotee of music but listened to it daily for the first ten years of his reign. After that his interest waned but he was not against musical performances as has been often stated in some sources.[2]

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[1] In addition to being a remarkable singer Tansen was also supposed to have played a stringed instrument.

[2] See Jadunath Sarkar, Mughal Administration, 4th ed. (Calcutta: M.C. Sarkar and Sons, Ltd., 1952), p. 116.

MUSICAL GHARANAS

In order to understand how musicians were trained in the sixteenth century, some explanation of the term gharana will supply the needed information. A gharana may be defined as a school of musical thought and practice. Several gharanas were founded during the Moghul period since court musicians were usually well-paid and music was a significant part of those royal establishments where the arts flourished.

A gharana had to have an ideology plus some significant points of emphasis meriting serious consideration.[1] A sort of "cult" was formed around a central figure as the master. Each of his "disciples" would then in turn, if approved, become a master at some future time to carry on the tradition. Students of ten lived with their master.

Such a gharana was instituted at Gwalior by Raja Mansinh c. 1486 - 1518 and may have been attended by Tansen. According to reports Tansen demonstrated in his art some of the features of this gharana such as a strong voice with well-developed vocal techniques. The Gwalior Gharana probably influenced almost all of the other schools at some time or other. Before his death Tansen formed his own gharana, called Huseni or "Senia Gharana." Some of his descendents are still alive today.

Some gharanas are known by geographical location, some by the name of the founder-artist. Many still function today. While many changes of style and some so-called defects have been incorporated by later adherents, still certain basic defferences in performance styles prevail and are readily observable.

Some stress tonal color for each individual note while others give constant attention to the tala or rhythmic aspect of performance holding strictly to all its demands. Some emphasize form and the rules of the raga with prolonged attention to each detail while others prefer only a broad coverage of the main features of the raga scale and its characteristic figures. Some schools adhere strictly to form in the use of melodic material in the alap (opening slow section) and succeeding thematic sections (I and II) which follow. Some emphasize an elaborate treatment of ornaments (slides, glides, and turns), others make only a minimum use of these. Some use poetic texts, others concentrate on syllabic phrases or Indian solfeggio.

> "The different gharanas are like different flowers. Each flower has its own fragrance and excellence."[2]

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[1] See Baburao Joshi, Understanding Indian Music (Bombay: Asia Publishing House, 1963), pp. 71 - 73.

[2] Joshi, p. 73.

MUSIC AT AKBAR'S COURT

Akbar (1536 - 1605) was the third and greatest of the Moghul emperors of India. An excellent system of court records show the extensive list of all kinds of musicians used for the many state occasions including everything from a brass band to herald the emperor's arrival at court to soft ensembles for late evening meditiation.

The Naubat or royal ensemble was characteristic of the Moghul courts. Whenever the Emperor Akbar arrived at his court, his coming was heralded by this ensemble consisting of some 42 pairs of drums, 15 - 20 wind instruments representing a variety of straight and slightly curved trumpets, 9 shenais and three pairs of cymbals. Most Indian drums are played with the hands and consequently the sound is not loud. The shenai is a soft instrument as most likely were the other wind instruments as compared to those of modern Western music. While the sound could probably be heard all over the royal city, the results of this combination was probably far more musical than a listing of the instruments would suggest.

This ensemble was also required to play for daily court ceremonies beginning at day break (sunrise) with the shenai and gradually adding more instruments to awaken the court. After these initial calls came an hour of music using selections from the more than 200 compositions of Akbar. These programs seem to have alternated loud and soft numbers. When the court was assembled, prayers for "his Majesty," and lines from poetry were interspersed with music lasting for another hour. At midnight the ensemble played again in a closing ceremony to end the activities of the day.

Singers were divided into two classes, those used for chanting (probably the Koran) and those for entertainment (Classical Music). Of the more than 35 performers retained by Akbar for musical entertainment over 18 were singers. Others listed in A'in-i Akbari are 3 shenai players, 2 bins (a kind of vina), 4 tamburas, one rebab and one flute. Akbar performed on the small drum called nagara and knew considerable of music theory.

INDIAN SINGING

The human voice is considered the natural instrument of man. Nothing mechanical or artificial comes between the artist and his performance. When adequately skilled the singer can produce the most intricate musical meanings in the detail of his art. Indian singing is never as loud as that of the West and the technique is much more relaxed with little or no change of register as recognized in Western tone production. The main concern is what the artist has to say musically rather than how good his voice may be. In India today both vocal and instrumental concerts are loudly amplified.

RAMANLAL C. MEHTA

Prof. Mehta of Baroda (formerly Bombay) represents the Kirana style of singing which employs syllabalization and fragmentation, characteristics of several schools influenced by the Agra Gharana. Prof. Mehta has an unusually strong voice and his performance is highly sophisticated. He has performed for years over All India Radio.

The contrast in the two styles of performance given in this film is quite marked. Abdul Halim with his gay romantic style is contrasted to Mehta's vocal pyrotechnics which show the wide range of vocal possibilities for variety offered in Indian singing. Mehta has been influenced by Western tone production but the quality of his voice represents the Indian tradition. Mehta is not seen in the film since, in a way, he represents Tansen.

Neither artist uses the dhrupad style so current in Tansen's time, but this is rarely performed today in public as it appears a little stilted to the modern listener. Its beauty lies in its formal dignity of expression.

THE SITAR AND ITS MUSIC

The sitar is said to have existed in Tansen's time, but the stringed instrument he is reputed to have played at times was more likely the rebab. The sitar was introduced to India probably in the eleventh century. By the fourteenth century several improvements had been made and the instrument began to approach its present form.

The frets of the sitar are movable and their position may be changed to accomodate the requirements of any given raga. The first main wire (bottom side) is tuned to Ma (fa) and the second to Sa (do). Melodic notes are produced on these two wires by pressing the string downwards between the frets. (For complete tuning of the sitar, see Ravi Shankar, My Music My Life.) The outside strings (top side) are used for strumming the drone or giving the tala. Other main wires are tuned to Pa (sol) and Sa. Strings are plucked with a wire plectrum placed over the end of one finger.

Underneath the main strings are eleven or more sympathetic wires tuned to the raga scale. These give the sitar its characteristic ring, a delicate sound not found in Western stringed instruments of today.

Sa, or the tonic, may be whatever note the performer may select as there is no fixed pitch in Indian music, only relative pitch. The tambura and tabla are tuned so as to be in accord with the soloist. The sound of the drone is essential to the performer because he must always be aware of the tonic tone throughout his performance to insure complete accuracy of relative pitch intervals (swaras) lest the mood of the raga be destroyed.

A complete composition in North Indian music (vocal, sitar, sarode, etc.) usually consists of an opening section in three parts without drums plus one or more gats or main compositions for variations and elaborations. The opening part, an exposition of the raga, consists of alap, jor and jhala. During the alap all possibilities inherent within the raga are explored, progressing from the middle to the lower and the upper notes of the raga scale. The jor adds some rhythmic elements and the jhala is characterized by increasing speed and excitement. Drums are added with the gat, a fixed composition, developed from the given raga. Speed will be increased during the gat both through more subdivisions of the beat and finally with actually hastening the pulse of the rhythm. Rapid passages usually include tanas, complex rhythmic figurations which allow for exciting interplay between drummer and soloist.

ABDUL HALIM JAFFAR KHAN

Abdul Halim of Bombay is noted for clean playing and especially good articulation of fast passages. He performs with a bright and enchanting gaiety of spirit that exudes joy in his art. He comes from the Indore gharana. To watch him perform the most intricate patterns with complete ease makes sitar playing seem like great fun. In reality some sixteen years of training are required to produce this sort of performance. He traverses all three actaves represented in the instrument with incredible swiftness but at the same time preserves dramatic contrasts in his extemporizations with complete accuracy in every detail. His ALAPS are characterized with profuse ornamentation and free patterns.

BOMBAY: CITY OF MUSICAL CONTRASTS

FILM STRIP

A Syracuse University Production

produced with the assistance of

The Arts and Humanities Program of the United States Office of Education

PROJECT 8-B-004

Producer and Director

Prof. Marie Joy Curtiss

SUGGESTIONS FOR TEACHING WITH FILM STRIPS

(OR SLIDE-TAPE SETS)

1. Either tape or film strip may be used alone for instructions in technical material.

2. Both film and tape may be stopped at any point for added explanations.

3. Sections of the tape can be played several times for "discovery" listening. Observe your tape recorder counter number at the proper point to save time hunting.

4. Study the teaching outline first to determine what advance preparation your class may need. The same film strip can be used for several purposes. Only the teacher knows what he wants the production to accomplish for his students. Therefore, the teacher should be selective in what is emphasized and allow the rest to pass as general background.

5. The format given usually includes a few frames to give the physical appearance of the geographical area to aid in orienting students to a strange culture. This prepares viewers for acceptance of a different sort of sound in the music.

6. Where considerable informative material is given, a second showing after discussion will help to "set" the information. Most people see and hear far more at the second showing. The unique character of the visual material alone will probably make this desirable.

7. Terms not explained in the main outline will be found in the glossary.

SYRACUSE UNIVERSITY SCHOOL OF MUSIC

BOMBAY: CITY OF MUSICAL CONTRASTS
Film Strip - 19 minutes

USOE Arts and Humanities Project: 8-B-004
The "beep" is a plucked string sound.

SLIDE	NARRATION	MUSIC
1. SYRACUSE UNIVERSITY PRESENTS . . .	_____	Vilayat and Bismillah Khan: Sitar and Shenai.
2. BOMBAY, INDIA	_____	
3. CITY OF MUSICAL CONTRASTS	_____	
4. SUNRISE	When the sun sets in the United States it rises in Bombay, for India lies on the opposite side of the world.	
5. MAP OF INDIA	Bombay overlooks the Arabian Sea and is one of India's four largest cities. Certainly the most modern in many respects, Bombay encompasses something of everything to be found elsewhere in India including its musical life.	
6. INDIA GATE	The "Gateway to India" is a massive arch through which many of the world's greatest leaders have passed.	
7. INSIDE THE GATE	On Sundays and Holidays the impressive arch is a favorite place for family outings.	
8. SWEET STALL	In the surrounding area, vendors offer sweets and spicy delicacies to those who pass their tiny stalls.	
9. SMALL SHRINE: MODERN BUILDINGS	The very old and the very new stand side by side in this crowded metropolis which includes diversity of scene, sound, and religious expression.	
10. MOSQUE IN THE STREET	Muslim mosques may be recognized by their minarets and domes. This mosque stands in the middle of a main thoroughfare. Friday is the special day of prayer for Muslims. Verses from the Koran are chanted in Arabic.	

SLIDE	NARRATION	MUSIC
11. MOSQUE ON SIDE OF STREET	_____	KORAN CHANT
12. WHITE ARCH OF A MOSQUE	_____	
13. LOOKING THROUGH THE ARCH	_____	

(Recording used is of Turkish origin)

14. DISTANT VIEW: BANGANGA VILLAGE	Another area of the city, a section consisting largely of apartment buildings, lies next to an old Hindu Viashnavite Village. A cluster of houses and shops surround the temple tank.	
15. LOOKING DOWN ON THE TANK	This Hindu community performs the ancient rituals early every morning. On some occasions the Sama Veda Chant is heard. This music is one of the oldest in existence today dating from as far back as 1500 B. C. Traditionally Brahmin priests do the chanting in Sanskrit using at most six different musical pitches.	
16. STEPS LEADING TO THE WATER	_____ (See UNESCO Recording: India I.)	SAMA VEDA CHANT
17. PEOPLE PREPARING TO LEAVE TANK	_____	
18. CHILDREN WATCHING		
19. STREET SCENE	After cleansing one's self, some go to the temple; others worship in their homes.	
20. A HOME SHRINE	Garlanded Gods in a home shrine.	
21. BRAHMIN ENTERS TEMPLE	A Brahmin wearing the sacred thread over his shoulder and under one arm, enters the temple.	
22. TEMPLE INTERIOR	_____	
23. STAIRS OUT OF BANGANGA VILLAGE	_____	
24. CHILDREN IN THE STREET	_____	

SLIDE	NARRATION	MUSIC
25. ADJACENT STREET	From Banganga Village we go to Andheri where Saint Catherine's home houses about 600 orphans.	
26. FATHER MERCIER AND CHOIR CHILDREN	Musical training is part of the education of these children. They learn to sing the Mass in Hindi using an Indian Raga tune. Tabla, a set of small drums, are used for the accompaniment.	
27. CLOSE-UP VIEW	Father Mercier trains the choir who sings "The Our Father" from a Mass composed by one of the Indian sisters. As is customary in Indian devotional songs called Bhajans, lines of the text are repeated.	
28. CHOIR GROUP	_____	HINDI MASS "Our Father"
29. AFGHAN CHURCH SPIRE	_____	
30. MAIN BUILDING OF CHURCH	_____	
31. PEOPLE ARRIVING FOR SERVICE	_____	
32. MAIN ENTRANCE	The Afghan Church which you have just seen, houses three individual congregations, each representing different religious beliefs.	
33. KERSI LORD	Kersi Lord is one of the younger composers of film music. Partially self-trained, Kersi is knowledgeable in both Indian and Western musical idioms. Sometimes producers allow him only one day to compose music for their immediate needs. The title background music for a "hit" movie called Ram and Shayam bears witness to the influence of contemporary Western music.	Ram and Shayam
34. NEW APARTMENT BUILDINGS	_____	Introductory Music
35. CLOSE-UP VIEW	_____	

SLIDE	NARRATION	MUSIC
36. APARTMENT NEAR UNIVERSITY	_____	
37. ENTRANCE TO NEW APARTMENT	_____	
38. MOTION PICTURE RECORDING STUDIO	In a motion picture studio immediately after a recording session . . .	
39. PRODUCER, ENGINEER DIRECTOR	The producer, sound engineer and musical director confer over the next day's schedule while the musicians . . .	
40. MUSICIANS	collect their pay. This practice of compensation after each rehearsal or recording session insures the return of the performer the next time he is needed.	
41. PORTRAIT OF LATA MANGESHKAR	Lata Mangeshkar has sung the leading feminine roles in over 1000 Indian motion pictures. Regardless of who may be the star, the singing voice most likely will be Lata's. Music is considered an essential component of a successful movie. Lata sings a love song.	
42. HANGING GARDENS, MALABAR HILL	_____	"Jhoom, Jhoom, Dhali Raat." Film: Kohraa
43. TRIMMED SHRUBS: OXEN	_____	
44. CAMEL	_____	
45. HANUMAN, THE MONKEY GOD	_____	
46. OVERLOOKING THE CITY	_____	
47. ABDUL HALIM	Abdul Halim Jaffar Khan, a north Indian classical musician, is one of India's finest sitarists. He plays Raga Piloo which may be described as a light classical form appropriate for early evening. The performance rules of this raga are not rigid and admit nearly all the notes of the Western chromatic scale.	

SLIDE	NARRATION	MUSIC
48. RAGA PILOO: PATTERN NOTATED	E flat and B are the most important notes in Raga Piloo and they appear in these characteristic phrases several times. Such phrases are a means whereby the audience may recognize which raga is being played. The notation given forms only a bare framework upon which all sorts of lacey patterns are hung.	
49. FINGER TECHNIQUE	The index finger of the left hand presses the main wire between the frets of the sitar. The right hand forefinger wears a wire plectrum. The thumb serves as a pivot from its position on the lower side of the neck. Ornaments are produced by pulling the main wire sideways using two fingers.	
50. CHART OF TIN TALA	Indian melody and rhythm exist as separate elements rather than being combined into one unified structure as in Western music. The tala or rhythmic cycle applied in this instance to Raga Piloo is Tin Tala, a popular one among concert artists. "Empty" refers to the lack of either stress or accent. This cycle is repeated continuously. Now, an excerpt from Raga Piloo showing a portion of the gat or main composition.	RAGA (Mishra) PILOO Excerpt
51. RAGA PILOO NOTATION (Again)	_____	
52. LEFT HAND PULLING WIRE	_____	
53. FULL VIEW, A.H.J.K. PULLING WIRE.	_____	
54. TABLA PLAYER	_____	
55. ABDUL PORTRAIT (Again)	_____	
56. SHRI KAPILESWARI	Shri Kapileswari, now in his 70's, is representative of the guru tradition of the teaching of Indian music wherein the master guides the student through daily lessons and close association. A group of Kalipeswari's devotees have formed a musical society around him as the central	

SLIDE	NARRATION	MUSIC
	figure. The society sponsors his concerts and lectures. Seated in his home, he is about to demonstrate his theory of the origin and development of ragas.	
57. THE MARATI THEATER	Two drama societies with some government financial assistance built the Marati theater in Bombay. For over one-hundred years the State of Maharashtra has maintained a tradition of theater that includes a wide variety of dramatic productions.	
58. COMIC LEAD AND PRINCE	In this opera most of the dialogue is sung in the style of Indian classical music.	
59. THE HEROINE	The heroine, like the other singers . . .	
60. HEROINE AND LOVER	is accompanied by the harmonium and tabla with the violin or tambura sometimes assisting.	
61. RAMNARIAN AND RECORDING STAFF	Ramnarian, India's best-known sarangi player, prepares to make a new recording. The sarangi is a bowed instrument with three heavy gut strings and is found primarily in north India. After three hours of "warming-up" the artist feels he is ready to begin. Technical details are discussed with the engineer and technician.	
62. RAGA KHAMAJ	Ramnarian plays Raga Khamaj in the light classical thumri style. Usually performed at night, the mood of this raga is both gay and romantic. The seventh tone, B, of the raga scale is lowered in descending patterns and the second, D, is omitted in ascending figures. The fifth, C, may be omitted in descending phrases. These details give this raga some of its characteristic sound. Imagine this succession notes broken up into patterns of three to seven notes each and then given a light, fanciful treatment of added notes. When the artist improvises on the patterns of the raga, this is one of the techniques used. This is what the artist does when he performs.	
63. TALA DEEPCHANDI	Ramnarian is accompanied by Nizamuddin Khan on the tabla with Tala Deepchandi in a cycle of fourteen beats grouped: 3 + 4 + 3 + 4	

SLIDE	NARRATION	MUSIC
	and counted: 1 - 2 - 3 4 - 5 - 6 - 7 8 - 9 - 10 11 - 12 - 13 - 14 - 1 This cycle is repeated continuously, but due to uneven groupings and the section with no stress or accent called khali, no regularly recurring beat is heard as is customary in Western music. In the background will be heard the tambura as the ever-present drone of Indian music.	
64. RAGA KHAMAJ (Again)	_____	RAMNARIAN: Raga Khamaj
65. RAMNARIAN, TABLA, TAMBURA	_____	
66. BOMBAY SKYLINE, MALABAR HILL	_____	
67. PALM TREE	_____	
68. ORNAMENTAL TREE	_____	
69. VIJAYO RAO	Vijayo Rao, flutist, is currently musical director of the Documentary Films Division of the Bombay Branch of the Ministry of Information and Broadcasting.	
70. DOCUMENTARY FILMS DIVISION	Documentary films are providing an opportunity for Indian musicians to be more creative because of the freedom they allow.	
71. VANRAJ BHATIA	Western-trained Vanraj Bhatia combines Indian and Western instruments as well as the two musical idioms to produce interesting accompaniments to historical films. Instrumentation for one of these includes four tamburas, sarangi, esraj, sarode, two harps, flute, tabla and pakhwaj.	
		The Moghuls
72. ISLAND OF ELEPHANTA HILLS	_____	
73. STEPS TO CAVE TEMPLE (Hindu)	_____	

SLIDE	NARRATION	MUSIC
74. TEMPLE COURTYARD	_____	
75. WELL	_____	
76. HEAD OF VISHNU	These scenes are of Hindu cave temples on the Island of Elephanta in Bombay harbor, dating from around the seventh century, A. D. Vishnu, the preserver of the universe, is the main deity of the Indian trinity.	
77. BOMBAY UNIVERSITY CLOCK TOWER	Music of the Muslim Mosque, of Hindu worship, and of the Christian Mass sung in Hindi, have shown the diversity of religious musical expression found in Bombay. Popular film music has been contrasted to that composed for documentary films. Indian classical music has been presented on the sitar, sarangi and shenai. These examples show only part of all the musical activity of this amazing city. Indians love music and Bombay offers something for each man's taste.	
78. BISMILLAH KHAN	Classical music used at the beginning and end of this film is presented by Bismillah Khan--shenai . . .	
79. VILAYAT AND BISMILLAH KHAN	Vilayat Khan--sitar.	The Khans
80. India Gate PRODUCER: MARIE JOY CURTISS		
81. Elephanta Water Boy WITH THE ASSISTANCE OF		
82. Foliage THE ARTS AND HUMANITIES PROGRAM THE UNITED STATES OFFICE OF EDUCATION		
83. Marine Drive A SYRACUSE UNIVERSITY PRODUCTION Filmed in India MCMLXVIII		

DELHI PARADE

FILM STRIP

A Syracuse University Production

produced with the assistance of

The Arts and Humanities Program of the U.S. Office of Education

Project 8-B-004

Producer and Director

Prof. Marie Joy Curtiss

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SYRACUSE UNIVERSITY
USOE PROJECT 8-B-004

SCHOOLS OF MUSIC AND EDUCATION

DELHI PARADE

16 min. Film Strip (The "beep" is a small gong)

FRAME	NARRATION AND EXPLANATION	MUSIC
1. TITLE (Raj Path)	DELHI PARADE	Drum Ensemble
2. TITLE (Secretariat Building)	REPUBLIC DAY, January 26th	Original composition by E. S. Shastri written for Republic Day 1968. (See notes)
3. MAP OF INDIA	(Arrow points to Delhi) Suppose you were a guest of an Indian family in Delhi for Republic Day celebrations! What are some of the places you might see and the events you might attend? If one of your interests is music, you will pay attention to the sounds you hear for Indians are fond of music. Delhi, a cosmopolitan capitol with many Westerners in residence, exemplifies a blend of Indian and Western life. This is reflected in the sounds of its music.	
4. ART SHOP	Let us begin with your hostess on a tour of the fascinating shops of Connaught Place. This one has an exhibit of contemporary art.	
5. CONNAUGHT PLACE	_____	
6. A FRIEND'S HOUSE	A visit to a friend's home in a new residential section of Delhi.	
7. MOSAIC DESIGN	A lovely mosaic design decorates the house of your host.	
8. KUTUB MINAR	With your Indian family you enjoy a picnic lunch near the Kutub Minar, a tower of victory and probably a mosque minaret from whence the faithful were called to prayer in the early 13th century. (The tower leans but not as much as the Leaning Tower of Pisa.)	Begin Koran Chant

9.	THE TOWER	_____	The Koran
10.	CLOISTER	_____	The Koran finishes.
11.	BOY WITH VIOLINS	Little one-string folk violins, similar to ektars, cost only a few pennies and are often sold by children on the streets.	Background music: sitar
12.	AUDIENCE HALL, DELHI FORT	The audience chambers of the 17th century emperor Jahangir is another place your host will want you to see at the Delhi Fort.	
13.	LAKSHMI NARAYAN TEMPLE	A recently built Hindu Temple named after two gods - Lakshmi and Narayan - is dedicated to the worship of all religions.	
14.	ALL INDIA RADIO	AIR, Delhi, is the headquarters for All India Radio for the entire country.	
15.	NARAYANA MENON	Until recently, Dr. Narayana Menon was its director. He performs on the vina and is knowledgeable in both Indian and Western music.	
16.	INTERNATIONAL CENTER	(Built by the Ford Foundation to house meetings of International conferences, thus encouraging these groups to meet in India.) Your hostess may invite you to the International Center for tea.	
17.	BEARERS ARRANGE TABLE	_____	
18.	TEA POTS	_____	
19.	THE FOUNTAIN	_____	Sita music finishes.
20.	ASSAM DANCERS	As Republic Day approaches, folk dance groups begin to arrive from all over India and are invited to perform for the several events. These dancers of Assam have come from the far northeast.	Folk dance music of Assam.
21.	ASSAM DANCERS	_____	Boy singer
22.	ASSAM DANCERS	_____	Drums and Percussion.
23.	ASSAM DANCERS	_____	Double Flute

24.	ASSAM DANCERS	_____	Girls sing.
25.	ASSAM DANCERS	_____	Boys sing and clap.
26.	ASSAM DANCERS	_____	Boys and girls. sing and clap.
27.	BHANGRA DANCE	The Bhangra Dance comes from the Punjab and like the people of that region is gay and vigorous. (The Punjab is north of Delhi.)	Bhangra dance and music.
28.	BHANGRA DANCE	Dressed in their traditional costumes with <u>patkas</u> tied around their heads, the dancers respond to the beat of the drum.	
29.	BHANGRA DANCE	The double flute, producing two pitches at once, also accompanies the energetic exotic movements.	
30.	BHANGRA DANCE	_____	
31.	" "	_____	
32.	" "	_____	
33.	" "	_____	
34.	" "	_____	
35.	" "	_____	
36.	" "	_____	
37.	" "	_____	Dance music ends.
38.	SECRETARIAT BUILDINGS	In the heart of New Delhi, stand the national government buildings. These house some of the secretariats. (Note soldiers preparing for Republic Day.)	Resume Shastri Composition.
39.	PRESIDENT'S PALACE	The President's Palace	
40.	GARDEN	_____	
41.	ROAD BY SECRETARIATS	Looking toward the Raj Path where your host will take you to see one of the greatest parades on earth, January 26th.	
42.	RAJ PATH	The Indian Flag is green, white and saffron.	

43.	BALLOONS	(Note that the balloons are the same colors as the national flag.)	
44.	PLANES IN THE SKY	(Note: Green, white and saffron mist spread by planes.)	
45.	MOUNTED HORSE GUARD	(Leading the parade is the President's Mounted Body Guard.)	
46.	ELEPHANTS	(State elephants.)	
47.	ELEPHANTS	_____	
48.	SINGLE ELEPHANT	(Note decoration.)	
49.	CAMELS	(The camel corps is for desert combat. Note rider with a rifle.)	
50.	SINGLE CAMEL	_____	Shastri music stops.
51.	WOMEN'S AUXILIARY CORPS	(Women are trained in use of weapons along with other duties.) The Indian National Anthem, "Jana Gana Mana."	"Jana Gana Mana"
52.	WOMEN'S AUXILIARY CORPS	_____	
53.	NAVY BAND	_____	
54.	AN ARMY BAND	_____	
55.	SAME	_____	
56.	MIXED BAND	(Tubas - baritones)	
57.	SAME	(Trombones)	
58.	SAME	(Trumpets)	
59.	SAME BAND	(Clarinets)	
60.	BAG PIPERS	(Called the "Pipe Band." Idea borrowed from the Scotch regiments of British rule.)	
61.	BOY SCOUTS	_____	End - National Anthem
62.	FLOAT: MYSORE INDUSTRIES	About 80 percent of India's population lives in rural communities. Each state is represented by a float displaying some activity for which that area is best known.	Music of Vanraj Bhatia: "Area of Brightness"

63. RUG MAKING

64. STRUGGLE AGAINST CALAMITY _____

65. SAME _____

66. SAME _____

67. STRUGGLE AGAINST DROUGHT _____

68. AFFORESTATION _____

69. UTILIZATION OF CAUVERY WATERS _____

70. PADDY CULTIVATION (Rice growing)

71. MAHARASHTRA (Features hybrid corn)

72. SAME _____

73. HORTICULTURE _____

74. SAME _____ End music.

75. SCHOOL GIRLS Each year selected schools are invited to participate in the parade. Each school chooses its own uniform and works hard to prepare its part well.

"Jana Gana Mana"

76. ALL GIRL BAND, FIFE AND DRUM CORPS

One school frequently chosen is this one with its all-girl band. For Indian girls to play wind instruments is quite unusual.

77. SCHOOL GIRLS _____ A National Song: "Vandé Matararam."

78. VIEW OF THREE SCHOOLS _____

79. SCHOOL BOYS _____

80. SCHOOL GIRLS (Girls use LEZIMS. When shaken they make a jingling sound.)

81. CLOSE-UP OF SAME (The military was omitted from this production because it is characteristic of national parades of all countries. The purpose here was to show those items which were either characteristically Indian or unusual.)

82.	FOLK DANCERS	And now come the folk dancers. (South Indian.)	Nagaswaram and drum.
83.	FOLK DANCERS	_____	
84.	FOLK DANCERS	_____	Ghatam accompaniment
85.	BHANGRA DANCERS	(Punjab) _____	Drum accompaniment
86.	DANCERS OF KERALA	_____	
87.	THE PRESIDENT OF INDIA	The late President Zakir Hussain of India. (India's first Mohammedan president.)	
88.	THE PRESIDENT	This is the climax of your visit to Delhi. Not only has your host shown you many of the fascinating sights of the capitol, but you have heard the music of India also. Many and diverse are the ways of India's peoples, and all find expressions in music.	
89.	PRODUCER TITLE	PRODUCER, Photography and Script Marie Joy Curtiss	
90.	TITLE	Assisted by	
91.	TITLE	The Arts and Humanities Program of the U.S. Office of Education.	
92.	TITLE	A SYRACUSE UNIVERSITY PRODUCTION MCMLXIX	

DELHI PARADE

GENERAL NOTES ON THE MUSIC AND DANCE OF THIS FILM STRIP

This film strip was designed particularly for junior high school general music classes. Therefore musical items are explained in the guide rather than historial items or tourist attractions. While a music class may find this a means of gaining some cultural and musical insights, social studies and other classes may enjoy the production for the same or other reasons.

The Vadya Vrinda-Orchestra

AIR, Delhi, maintains the National Orchestra totaling some thirty-five players, a rather large ensemble for Indian music. This somewhat unique group was originated by Narayana Menon.

The instrumentation is a combination of Indian and Western strings and woodwinds. Some performers are trained to read Western music from staff notation; others have to learn by rote. For the latter the director-composer often sings the lines to be played by a certain group. Players seem to pick up the phrases rather quickly.

The orchestral composition used in this production is by Emani Sankar Sastri and is called "Pragati" meaning progress. Sastri describes his composition, written especially for Republic Day 1968, as having three movements each representing certain ideas in keeping with the national celebration:

I. Thought, imagination and creative ability.

II. Collective effort of the people.

III. National unity and integrity.

Indians like to have ideas associated with their music as is shown by the moods attached to each raga. Whether or not Sastri's composition expresses what he intended so far as a Western listener is concerned does not really matter. However, the excerpts used with the film strip seem to establish the desired atmosphere for the occasion. The composition contains a great variety of musical idioms and instrumentation.

Musical Instruments

The Double Flute is found in many parts of India and is called by many names: Algoja, Pawo, Satara, etc. The length varies from region to region. It is one of the most popular types of flute among rural cattle grazers. Played vertically, most varieties are whistle-blown. Both flutes are blown simultaneously. One usually serves as the drone and may have only one finger hole. The other, used for melodic playing, has from six to nine holes.

The Chenda Drum is probably the large drum most commonly used with the Nagaswaram out-of-doors, and may be seen among the first group of dancers in the parade. It is popularly used for folk dance dramas in south India and is one of the loudest of all Indian drums.

Vanraj Bhatia

Vanraj Bhatia is a Western trained composer now working with documentary films. He enjoys using a mixture of Indian and Western instruments and idioms in his compositions which he directs in performance as is common among film composers. When composing for a particular motion picture he trys to interpret the content of the film through his music and thus make the scene more meaningful.

Folk Dances

The groups of dancers that come to Delhi each January include many university students. Consequently the dancing may be more rehearsed and perfected than when observed in an average regional village.

The musical patterns that accompany these dancers are very, very old and also appear in the classical idiom. Some folk tunes have actually become ragas.

The people of Assam are a fusion of the Mongol, Aryan and Dravidian (earliest Indian) strains. Their way of life is somewhat collective and thus choral improvisation is a major aspect of musical creativity. The tribes of Assam perform with fine synchronization of foot work and hand gestures.

The Bhangra Dance of the Punjab starts with the sowing of wheat. Young men of the village gather together in some open field under the light of the full moon in answer to the beat of the drum. They move in a circle so that as many of the community as wish may join in without breaking the dance. The drummer is usually in the center and on either side of him are the leaders of the dance who give a boli or dholla, a variation on a theme from a traditional folk song used with the dance. Dancers clap their hands and wave their arms (or sticks) singing Bale, Bale! Ohe bale bale. The Bhangra dance lasts until the wheat is harvested.

LITERACY HOUSE

Film Strip

A Syracuse University Production

with the assistance of

The Arts and Humanities Program
of the
U.S. Office of Education

Project 8-B-004

Producer and Director

Prof. Marie Joy Curtiss

LITERACY HOUSE

Literacy House, Lucknow, Uttar Pradesh, North India, was founded in 1954 and has grown to be the main non-governmental source of literacy education for village India. Supported by private and public organizations and agencies of the United States and Canada, it trains teachers, produces reading materials for new literates, and conducts institutes for young farmers. The objectives of literacy have always been of a functional nature and include agriculture, sanitation and family planning.

The film strip shows first the main campus six miles from Lucknow and then goes into the villages.

Music includes a folk singer from the local area who is a graduate of the Bhatkhande School of Indian Classical Music, the Indian National Anthem, "Jana, Gana, Mana." Background music of the sitar is by Abdul Halim Jaffar Khan.

Comments near the close are by Dr. Welthy Honsinger Fisher, born in Rome, New York in 1879 and a graduate of Syracuse University. She is the founder of Literacy House and still spends part of each year on the campus. She describes in her remarks the basic needs of rural India.

The narration is done by a Christian Indian of the East Indian Community of Bombay. Since Literacy House has an Indian Board of Trustees and an Indian director, the choice of an Indian for the narration is intended to create an impression that the Indian was telling the story of what is taking place among his own people.

Hindi is the language used at Literacy House, but materials have been translated into a number of other Indian languages. Trainees come from all over India and return to begin centers in their own local communities.

Puppets are an old tradition in India and so the art of puppetry has been developed as an aid to teaching health, family planning and the like. Puppet trucks go into the villages, often at night and set up a stage with lanterns for those of the surrounding area to come and view the little plays teaching how one may improve one's own life and that of the whole community.

About 80% of the total population of India lives in villages similar to those shown in the film strip. Life in these rural areas is completely different from that in the large metropolitan centers. To understand India, both should be studied.

SYRACUSE UNIVERSITY

Presents

LITERACY HOUSE, Lucknow, India

a film strip made with the assistance of

The Arts and Humanities Program of the U.S. Office of Education

Marie Joy Curtiss, Producer - Time: 14 minutes
Filmed in India

Slide Numbers	Slide Title and Narration	Music
1.	SYRACUSE UNIVERSITY PRESENTS	Sitar
2.	LITERACY HOUSE, LUCKNOW, U.P. INDIA (1953-1968)	"
3.	Narrator: Ralph D'Mello Folk Singer: C. Radhaballabh Drummer: H. Jaiswal	"
4.	PRODUCER: Script and Recording Marie Joy Curtiss	"
5.	With the assistance of	"
6.	THE ARTS AND HUMANITIES PROGRAM of the U.S. OFFICE OF EDUCATION	"
7.	ENTRANCE OF LITERACY HOUSE Can you imagine what your life would be if you were unable to read? - - - If you could never discover ideas for yourself?	Fade Music
8.	ENTRANCE DETAIL In India today nearly 350 million people are unable to read or write. For these human beings literacy may mean the difference between death and life, or bare survival and a life of hope for a better future.	
9.	INSIDE THE GATE LOOKING BACK Literacy House is the living symbol of an idea given forth by Mahatma Gandhi just before his death . . . "To the millions who have to go without two meals a day, the only acceptable form in which God dare appear is food." Go - - work in the villages of India!	

10. ADMINISTRATION BUILDING

Welthy Fisher, a native of Rome, New York accepted the challenge and began her school in Allahabad in 1953. The next year the state Governor of Uttar Pradesh, K.M. Munshi, invited Literacy House to Lucknow and in 1956 the present campus was begun.

11. A FACULTY HOUSE

A resident staff trains teachers who in turn go back to their villages to teach others.

12. GUEST HOUSE

The specially prepared reading materials give the basic ideas of family planning, nutrition, and productive farming.

13. DR. FISHER (FOUNDER) LEAVING HER HOUSE

Dr. Fisher has persistently maintained a personal interest in every activity of her all-Indian staff - -

14. MORNING CLEANING

encouraging them in their work and stimulating them with creative ideas.

15. THE LITTLE THEATER STAGE

Literacy House Campus is both practical and beautiful. Buildings are designed to withstand climatic conditions and yet provide proper working space.

16. LITTLE THEATER SEATING

The out-door theater provides a pleasant place for teaching demonstrations.

17. THE MAIN OFFICE BUILDING ENTRANCE

Offices are neat and well-organized.

18. THE DINING HALL

A blend of American and Indian ideas may be seen in the dining hall. A common practice among many Indians is to place dishes of food on the floor and sit around them to eat. Here, low tables substitute for the floor but the rest of the eating arrangement remains the same.

19. PUPPET MAKING

Puppet shows are the movies, the television and the theater for Indian villages which have no entertainment except the town radio.

20. MOLDS DRYING

As an aid to teaching, puppets make a greater impact than ordinary methods. Clay molds are placed in the sun to dry.

21. PREPARING BODIES

Bodies are fashioned by hand and colorful costumes are sewed by machine.

22. SEWING PUPPET CLOTHES — Sitar Music

23. PUPPETS ON DISPLAY

24 PUPPET STAGE IN A VILLAGE — Fade Music

Puppets, lights, stage, and sound equipment are loaded in a small truck driven cross country to remote villages.

25. VILLAGERS GATHER

The farmers and their families come from the surrounding darkness and watch intently the little dramas explaining the values of such things as vaccination often presented in a humorous fashion.

26. CHILDREN ARE FASCINATED

27. IN WRAPT ATTENTION

28. DARKNESS SURROUNDS THE AREA

29. WRITER AT WORK — Music Out

Back at Literacy House a young writer prepares books for new literates. These are distributed to the sixteen Indian states and eight areas outside of India.

30. CARPENTER WORK

Such a busy place ! While one builds - - -

31. STUDENT PAINTING

another does art work - -

32. SAME CLOSE-UP

for visual aids in teaching.

33. BULLETIN BOARD

Hindi is the language used at Literacy House and sounds like this:

Namaste ! Bharatke goanwala kiliye mai
bahut, bahut dhaniyavad kahata hu.

which means:

Greetings ! The villagers of India say thank you!

34. POSTERS

The written script is called Devanagari and is derived from Sanskrit.

35. YOUNG FARMERS

While learning to read and write, young farmers also learn good farming, - -

36. OBSERVING WHEAT PRODUCTION

going from the classroom to the field to see the result of the methods being taught.

37. DEMONSTRATION FOR VILLAGER FARMERS

Demonstrations show in detail what should be done to improve production of crops.

38. TITLE: VILLAGE OF KHSARWARA

Other programs are carried into the villages by Literacy House teachers.

39. A NEW PROGRAM

The women of Khsarwara determined that they wanted to learn to read and set about preparing their village for this exciting opportunity under the direction of their teacher, a Literacy House field worker.

40. WELL PLATFORM

A platform was built around the town well to protect the water.

41. A CLEAN VILLAGE

The village was made clean and attractive.

42. WALL OF THE SCHOOL

With the coming of Literacy to Khsarwara, the villagers took new interest in life. The place where the classes were held - - -

43. FLORAL DESIGNS

was made beautiful with local art work. A collection of 75 cents repaired the roof so that classes could meet even in case of rain.

44. DR. FISHER AND THE PRADHAM

Dr. Fisher met with the village leader who gave the room for the school.

45. MEDICINE CHEST

Medical supplies were brought in and a proper place for their storage provided.

46. WOMEN IN THE CLASSROOM

The women gathered together in their classroom so proud of their opportunity.

47. AN UNTOUCHED SECTION OF THE VILLAGE

What a difference between the renovated section of this village and that untouched by change.

48. ANOTHER SECTION OF THE VILLAGE

Yet this change was made within the cultural context of the people by simply showing them how to make the most of what they had.

MUSIC:
Jana Gana Mana

49. WOMEN STUDYING

50. WOMAN WITH SLATE

51. REPUBLIC DAY

Music out

Jana Gana Mana, the Indian National Anthem is sung on Republic Day when the Literacy House Staff assemble at sunrise.

52. FLAG RAISING

On the 26th of January, 1947, India became a sovereign nation. Her achievements are noteworthy but the task ahead is astounding. Literacy House workers stand in solemn dedication as the flag is raised.

Music: Jana Gana Mana

53. FOLK SINGER AT THE GUEST HOUSE

In spite of their enormous problems, Indians are a happy people. A folk singer comes to Literacy House with his teacher whom he accompanies on the dholak. Songs of the rainy season are the happiest because rain means the plant will grow and when they mature there will be food.

Music: Folk Song

54. MASTER SINGS FOR HIS STUDENT

55. STUDENT ACCOMPANIES

56. CANAL ROAD

57. DR. FISHER AT ISHRI KERG

Dr. Fisher now in her 89th year, still works tirelessly for the needs of India.

Dr. Fisher speaks

58. WOMAN COOKING

59. COWS ON CANAL WALL

60. FEEDING CHILDREN

61. STAFF LEAVES ADMINISTRATION BUILDING

62. GOING TO HOUSE OF PRAYER

63. SINGING HINDI HYMNS

64. DR. FISHER SPEAKING IN HOUSE OF PRAYER

65. ON THE STEPS OF THE HOUSE OF PRAYER

A few members of the staff remain on the steps of the House of Prayer after the morning gathering of all religions and recall how Prime Minister Indira Gandhi described Literacy House as "one of India's most important institutions in our fight for knowledge."

66. LEAVING THE HOUSE OF PRAYER

67. GARDEN BESIDE THE HOUSE OF PRAYER

68. SPACIOUS GROUNDS

69. THE MAIN GATE

70. SITAR - ABDUL HALIM JAFFAR KHAN

71. THE END

SUBBULAKSHMI: SOUTH INDIAN SINGER

FILM STRIP

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produced with the assistance of

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SYRACUSE UNIVERSITY
SCHOOLS OF MUSIC AND EDUCATION

USOE PROJECT
8-B-004

SUBBULAKSHMI: SOUTH INDIAN SINGER

Film Strip: 18 Minutes

The "beep" on this film strip sounds like a small gong.

SLIDE	NARRATION AND NOTES	MUSIC
1. SYRACUSE UNIVERSITY PRESENTS	(India has two musical systems: one in the North and that of the South. This film strip deals entirely with South Indian Music.)	Balachandra: Vina
2. M.S. SUBBULAKSHMI: SOUTH INDIAN SINGER	———	
3. ASSISTED BY	V. V. SUBRAMANYAM - VIOLIN T. K. MURTHI - MRIDANGAM T. A. VINAYAKARAM - GHATAM	
4. BALACHANDAR: VINA	———	
5. SUBBULAKSHMI with her TAMBURA	With Subbulakshmi as the main performing artist, a brief visit will be made to the city of Madras, one of the musical centers of South India. After seeing a few points of interest, we will visit Subbulakshmi in her home, attend one of her concerts, learn something of Thyagaraja, one of her favorite composers, and of the kriti, the form most commonly used in South Indian Classical Music.	
6. MAP OF INDIA	(Arrow points to Madras.) Madras is located on the eastern seacoast of the subcontinent of India.	
7. THE INDIAN OCEAN	———	
8. MODERN STREET: RESIDENCE	Many areas resemble cities of the Western world but the Hindu traditions observed by the people date back over two thousand years.	

9.	CIVIC AUDITORIUM	In the civic center stands an auditorium where concerts may be held.
10.	ART MUSEUM	The art museum is designed in Moghul style (North Indian).
11.	DOORWAY OF MUSEUM	_____
12.	ELEPHANT	And now to the older section of the city.
13.	BRAHMIN DOORWAY	(Figures probably portray something from life of Rama.)
14.	BOYS BY TEMPLE TANK	_____
15.	TEMPLE GOPURAM	(South Indian temple gates usually have heavily ornamented towers.)
16.	ANOTHER GOPURAM	South Indian temple gopurams are fashioned with sculpture depicting scenes from the great Indian epics (Mahabharata and Ramayana). Traditionally this craftsmanship included painting in realistic colors. The intricate detail reminds one of the delicate ornamentation that abounds in the music of India.
17.	THE SADĀSIVAN RESIDENCE	Subbulakshmi is Mrs. Sadāsivan and this is the home where she lives with her husband and family.
18.	FULL VIEW OF HOUSE	South Indian homes have spacious verandahs and large open windows.
19.	SUBBULAKSHMI AND HER HUSBAND	Subbulakshmi and her husband. (Note that Indians do not wear shoes in their homes. The religious markings on Mr. Sadāsivan's forehead indicate that he belongs to the Saivite branch of Hinduism.
20.	VIEW OF GARDEN FROM VERANDAH	_____
21.	CHILDREN AT PLAY	Grandchildren, nieces and nephews.
22.	CHILDREN PLAYING	_____
23.	CHILDREN WITH FLOWERS	_____ (Note the dress of the little Indian girls.)
24.	PLAYING CHECKERS WITH UNCLE	_____

25.	SUBBULAKSHMI WITH ELEPHANT TUSKS	(These are not from an elephant killed by these people but some heirloom.)
26.	MANDALAM	This design is made with rice flour near the entrance to the house. Subbulakshmi makes a new one each morning as part of her devotions. In so doing she invokes the blessing of the gods on her family who are devout Hindus adhering to the many practices of this religion.
27.	WITH HER DAUGHTERS	Both daughters have learned music and appear in concert with their mother.
28.	SAME	———
29.	GROUP OF MUSICIANS	Musicians of both East and West are guests in this gracious home for musical events. Ravi Shankar is third from the right.
30.	THYAGARAJA (1762 - 1847)	Thyagarajais to South Indian Classical Music what Bach or Beethoven is to the Western world. Subbulakshmi, like all classical singers of the south, has a large number of his compositions in her repertoire.
31.	THIRUVARUR (Title)	The birthplace of Thyagaraja lies about 150 miles south of Madras City near Tanjore.
32.	HOUSE	Born in a simple thatched roof house, Thyagaraja rose to become one of the great "saints" of Indian music. In this land music is considered a "way" to the ultimate in spiritual development.
33.	THIRUVAIYAR	(Probably second house on left.) Thiruvaiyar was his home in later years. Here also his disregard for material possessions was exemplified by his humble surroundings.
34.	STREET SCENE	Thyagaraja became so famous that presidents pundits, poets and musicians came to pay homage to this musical genius.
35.	TELUGU	Over 800 compositions with Telugu texts are credited to Thyagaraja and his devotion to the God Rama is evident in these. Telugu might be called the "Italian of South India" because of its musical sound.
36.	MADRAS MUSIC ACADEMY	When Subbulakshmi appears in concert at the Madras Music Academy, no seats are vacant. She is the first woman to be elected its president.

37. AFTER A CONCERT

Subbulakshmi keeps none of the concert fees she receives for performances but gives all to the many charitable works in which she is interested.

38. ON THE ACADEMY STAGE

On the stage of the Madras Music Academy Subbulakshmi is surrounded by her ensemble. Faculty and students are allowed on the sides to learn from this great artist.

The quality of tone used for Indian singing is quite different from that of the West but lends itself to executing the ornaments, called gamakas, that characterize this musical idiom.

(All concerts of Indian Classical Music are amplified in India.)

(Charanam explained later.)

Subbulakshmi sings part of a charanam

The ensemble as seated on the stage from left to right consists of the mridangam, ghatam, two tamburas and the violin.

39. CLOSE VIEW OF THE ENSEMBLE

Mridangam - Murthi

Ghatam - Vinayakaranam

Tamburas - The two daughters

Violin - Subramanyam

40. MRIDANGAM

Ranganathan shows hand position.

41. GHATAM

Vinayakaranam shows how ghatam is held.

42. TAMBURA

Srinivasan demonstrates the upright position for holding the tambura.

43. VIOLIN

Thyagaraja demonstrates the Indian style of playing the violin.

The composition being sung by Subbulakshmi and her ensemble is

"Tsallari" . . . . . Thyagaraja
Raga: Ahiri
Tala: Misra Chapu (irregular time, 3 + 4)

44. RAGA AND TALA

(This material should be learned prior to viewing the presentation.)

All Indian music is based on raga and tala. A kriti (song) of Thyagaraja will draw upon a given raga for its melodic phrases. Tala is a rhythmic cycle made up of even or uneven groupings of beats. Irregular subdivisions of the beat further complicate the patterns used in drumming.

(Indian music does not have the recurrence of accent at regular intervals as is found in Western music.)

45. THE KRITI

The kriti is the basic form in South Indian music. When fully developed, three sections are traditional:

I. Pallavi - Theme (phrase) I

II. Anupallavi - Theme II

III. Charanam - Fragments of I and II varied with complicated rhythmic figuration improvised by the performer.

46. SOLFEGGIO

Indian music does not use staff notation but depends upon a form of solfeggio for melodic outline. (The chart gives Indian notation in devanagari script, Indian solfeggio, Western solfeggio and the basic diatonic Western scale.)

47. "YENNAGA MANASUKU RANI"

The kriti Subbulakshmi will sing is "Yennaga Manasuku Rani",

48. ADI TALA

using Adi Tala with beats grouped 4 + 2 + 2.

49. RAGA NILAMBARI

The kriti is based on Raga Nilambari which bears some resemblance to the Western major scale. Note the "crooked" form. This effects the manner of performing certain intervals.

50. PATTERNS

Ragas have characteristic patterns and important notes which are stressed through repetition. Listen to the first line of the kriti and observe that it is sung five times, followed by a similar line with three repetitions; a closing phrase is sung twice:

Line one - 5 times with small variations
Line two - four times with variations
Line three - closing section - twice.

This kriti really has no annupallavi because of the similarities of line I and II. Succeeding stanzas serve as the charanam. Note that stanzas I and III have similar treatment as do II and IV.

The role of the violinist is to follow the soloists.

The mood of this raga and kriti is one of devotion to the god, Rama.

SUBBULAKSHMI AND ENSEMBLE

(During the singing an English translation of excerpts from the Telugu text will be shown to give some idea as to the type of text a kriti might have.)

51. WHAT IS THE USE OF EYES AND THEIR BRIGHTNESS,

52. IF THEY ARE NOT PRIVILEGED TO FEAST UPON THE LORD SESASAYI

53. WHICH IS BEYOND THE COMPREHENSION OF THE MIND?

54. WHAT IS THE USE OF HAVING HANDS WHICH ARE NOT USED

55. FOR WORSHIPPING THE LORD WITH VARIOUS SWEET SCENTED FLOWERS?

56. WHAT IS THE USE OF HAVING A TONGUE WHICH IS NOT EMPLOYED IN SINGING DEVOUTLY

57. THE PRAISE OF SHRI RAMAMURTHI, THE PROTECTOR OF THYAGARAJA.

MUSIC CONTINUES.

58. ON TOUR IN THE UNITED STATES

(Receiving roses at Syracuse, Crouse College)

In the fall of 1966, Subbulakshmi and her ensemble visited the United States. Her first American concert was at Colgate University and the second in Crouse College of Syracuse University.

59. ENSEMBLE ON CROUSE STAGE

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60. U.N. GENERAL ASSEMBLY

In New York at the United Nations general assembly she served as India's emissary of good will and peace for all nations of the world.

61. UNITED NATIONS

62.	MAHABALAPURAM SHORE TEMPLES	You have learned something of Thyagaraja as a composer, of the kriti as a form and have had an intimate glimpse of one of India's great performing artists.
63.	SHORE TEMPLES	South Indian Music reaches far back in history and probably retains something of that ancient past in its unique character today.
64.	TITLE	MUSICAL RECORDING: JAMES RUBIN BALACHANDAR: VINA
65.	TITLE	PRODUCER: Photography and Script: MARIE JOY CURTISS
66.	TITLE	WITH THE ASSISTANCE OF THE ARTS AND HUMANITIES PROGRAM OF THE U.S. OFFICE OF EDUCATION
67.	TITLE	A SYRACUSE UNIVERSITY PRODUCTION MCMLXIX

Raga Ahiri. Note "crooked" accent.

X = Microtonal alterations

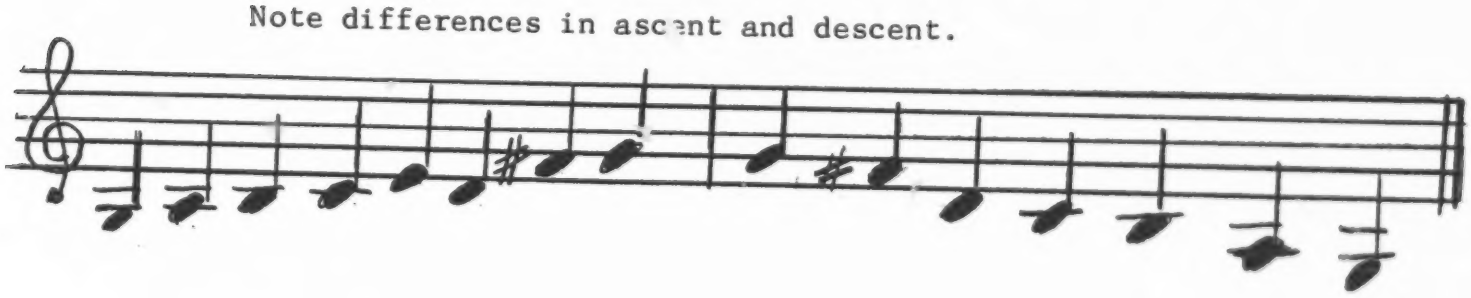
Indian Solfeggio:

Sa Ri Ga Ma Pa Dha Ni Sa

Do Re Mi Fa So La Ti Do

Raga Nilambari (Notated at pitch level sung)

Note differences in ascent and descent.



ADDITIONAL NOTES ON SOUTH INDIAN MUSIC

The South Indian music style is looked upon as the purest form of Indian music. The four states where it is practiced were not subjected to as many foreign influences as penetrated the northern culture. The languages of the south are of Dravidian rather than Indo-European origin and bear with them the ancient traditions of this region.

While Muslim courts in the north tended to admit secular influences into the music, the Hindu tradition of the south continued to prevail. The words sung in kritis are either from religious texts or are dedicated to the praise of a god.

The Western violin, however, was readily accepted during the more recent centuries because it lent itself so well to the production of ornaments. However, the tuning of the violin is the tonic octaves and the fifth. The manner of holding and planning the instrument may be observed in the Madras film.

A well-designed traditional system for learning ragas can be started with children when quite young as seen in the teaching of the Ramanathan children in the Madras film. Indian music is an aural tradition taught by a rote-memory system that insures accuracy of detail. The children at the Madras Music Academy demonstrate some of these exercises. All musicians are expected to learn singing first. Along with this may be instrumental instruction. Everyone learns to count the different forms of the seven basic talas. When observing the rhythm in the Madras film please note that Tala Rupaka, 2 + 4 has a beat of one and three with a wave of the hand covering the other beats. This is peculiar to this tala.

Kritis derive their basic melodic material from ragas which supply the basic notes and melodic figures and phrases from which the composer builds his song. Most composers do their own adapting of the religious texts. In performance the lines of the kriti are first present in normal form and then repeated with further ornamentation and variation by the insertion of small patterns between the basic melodic tunes. Fragmented text or sargam (solfeggio) is used in elaborate passages. The traditional Classical form used by both singers and instrumentalists of the south looks something like this:

Alapana - introduction of the raga.

Pallavi - first theme of a kriti.

Anupallavi - second thematic section.

Charanam - fragments of I and II developed.

Finale - concluding section.

THE VINA

The oldest of the Indian stringed instruments of the lute type is the vina. Examples of early vinas may be seen in temple sculpture. A hollowed out piece of wood serves as the body with a small gourd fixed to the wooden neck which curves into a carved dragon's head at the peg box. The 24 frets, one for each semi-tone, are metal and set in resinous wax.

The vina has seven strings, four main strings that pass over the frets and three side strings used for the drone and rhythmic accompaniment. The absence of sympathetic vibrating wires gives the vina a sound different from that of the north Indian sitar.

THE MRIDANGAM

Mridangam compositions, like those for tabla in the north, are learned through a system of nmenonics with bols (syllables) designating which finger and what place on the drum head is to be used. Talas are rhythmic cycles consisting of groups of beats. Only the first beat of a tala receives an accent. Grouping of beats may be even or uneven. This combined with unstressed section of the tala create a subtle movement somewhat different from that of Western music. Indian drummers are very sensitive to the variety of sound their fingers can produce on the heads of a drum. Without rhythm, no music can exist. for rhythm permeates every activity of the universe.

RELIGIOUS MARKS

South Indian men frequently wear colored lines either vertical or horizontal on their foreheads to show which sect of Hinduism they follow.

The dot in the center of a woman's forehead may mean a variety of things according to different customs. Generally speaking today these are part of make-up rather than designating specific traditions.